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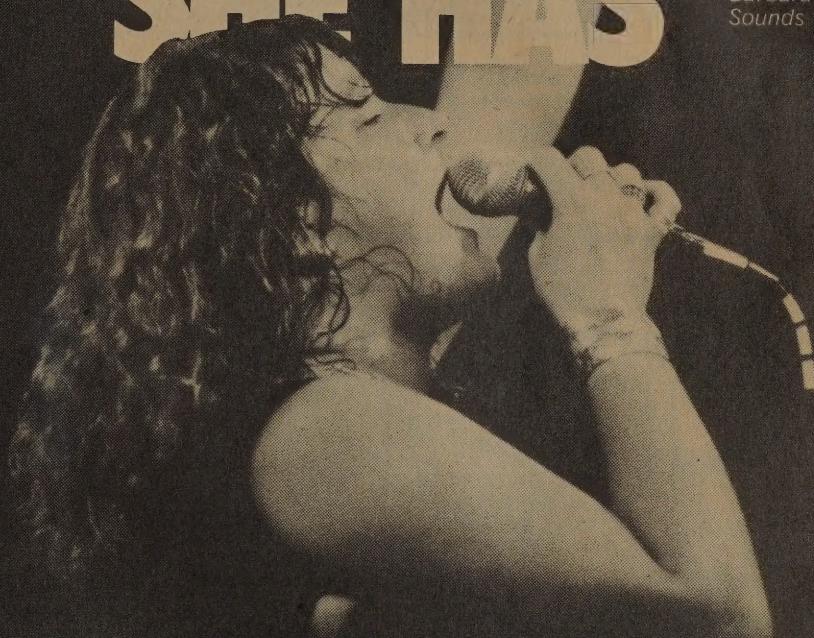
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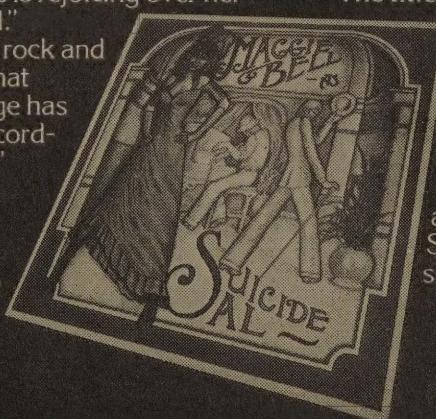
Even in England, where Maggie Bell has recently won the *Melody Maker* poll for "Best Female Singer" for an unprecedented third year in a row, there is rejoicing over her new album, "Suicide Sal."

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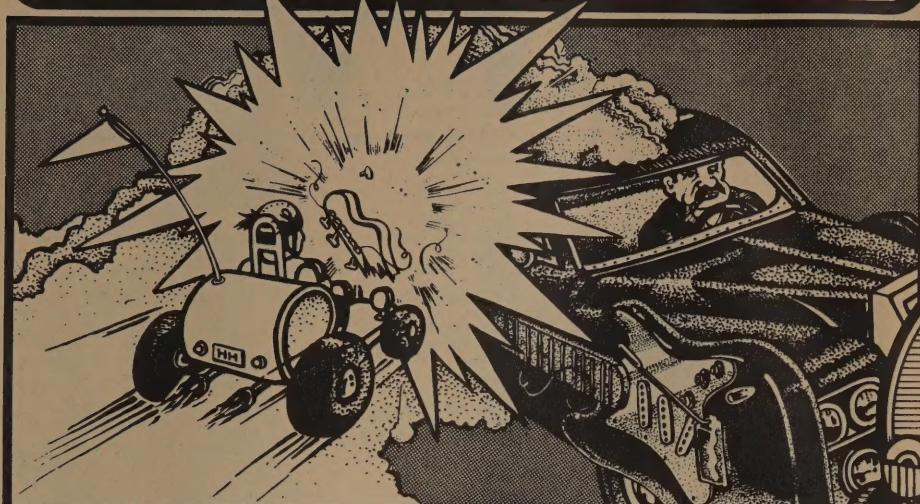
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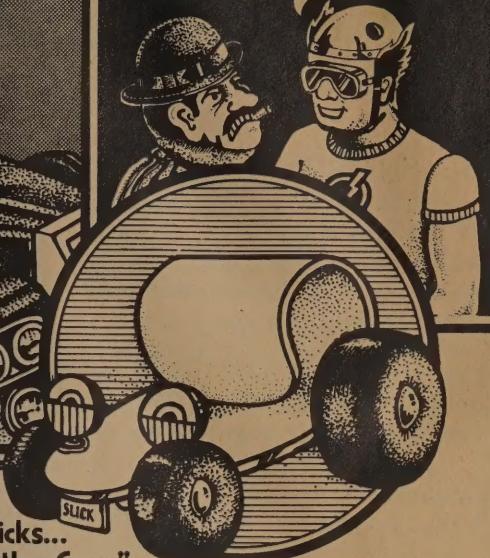
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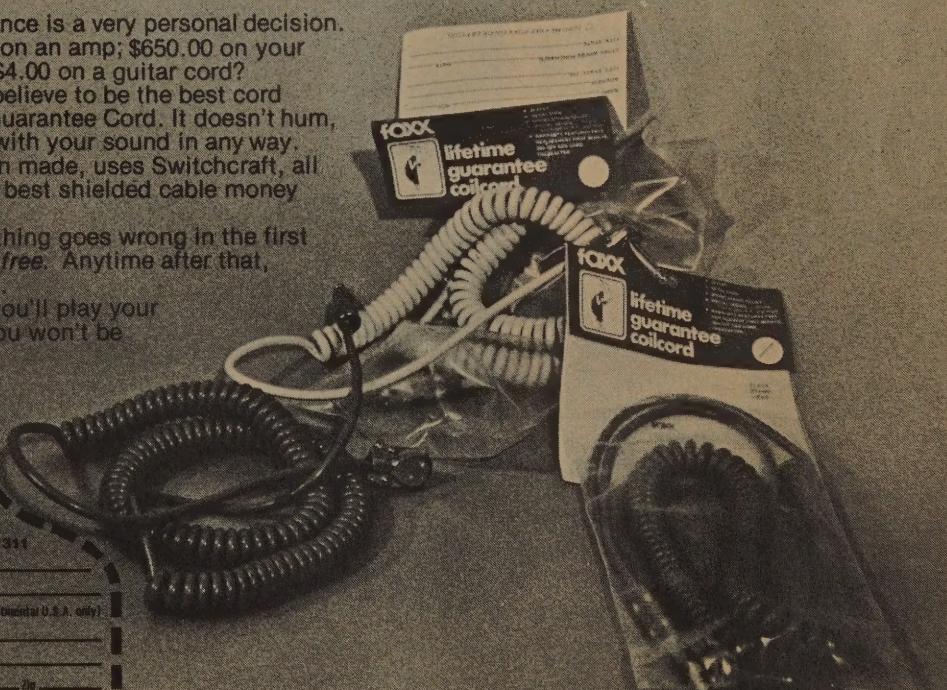
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WE READ YOUR MAIL

Dear Hit Parader,

Now that Mick Taylor is leaving the Stones do you know who will replace him? I heard that it was going to be Mick Ronson, but even though I think Ronson is great, I don't think he belongs in the Stones. The Stones are more than just another rock band and they need more than just another guitarist.

Sincerely,
Walter Stashko

Dear Walter,
See info on new Stones' guitarist
in this issue... (Ed.)

Praise

Dear Hit Parader,

Scott Cohen's article on Jim Dandy was like a dream come true. And then to see a picture of him with his shirt off - what can I say!!! I also liked the review of Adam Faiths' album. Saw him in Stardust and couldn't believe how great he was. What a Great issue!!!

Sincerely,
Connie Decaro

Dear Hit Parader,

I want to thank you for printing the article "The Spiritual Responsibility of Pete Townshend." It's about time someone talked about how he *really* is and not just a bunch of flashy publicity. I go to every Who concert and buy all their records and it's a relief to see that some people finally realize how spiritual and deep the Who really are especially Peter Townshend.

Sincerely,
David Sweeney



Dear Hit Parader,

I was glad to read in your magazine about the Velvet Underground. A lot of people don't

realize that the music of people like the New York Dolls, etc. was influenced by the Velvets. I don't care whether Lou is blond or brunette, he's still a genius.

Sincerely,
John Hackett

Dear Lisa,

Enjoying your changes in HP. Wayne and Leee are great and their stories are fascinating and a lot of fun. Saw Roxy Music and their show is sooo good! Let's see Roxy on HP's cover soon! Would like to hear more on Patti Smith, Television, Iggy and the N.Y. Dolls.

I hear the Dolls have been having many problems with management lately but not at all with their show. They got a great new show and a fine, catchy new single called "Teenage News". It'd be nice to get the Dolls on AM radio, after all ten years ago the Stones were considered outrageous but "Satisfaction" was No. 1. Oh yeah - the flip side is a great cover of the old Shangri-La's hit 'Give Him A Great Big Kiss.'

Yours Truly,
Chan

Complaints

Dear Editor,

WOW! I really got freaked out when I saw the picture of Mark Farner in his new hair cut. I didn't believe it; I really thought he had beautiful hair and now it's cut off.

Betty C.
Philadelphia, Pa.

Real Photos OF ROCK STARS

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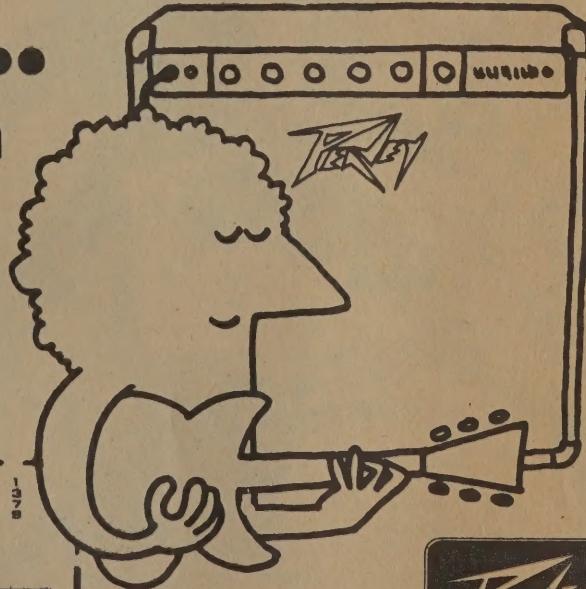
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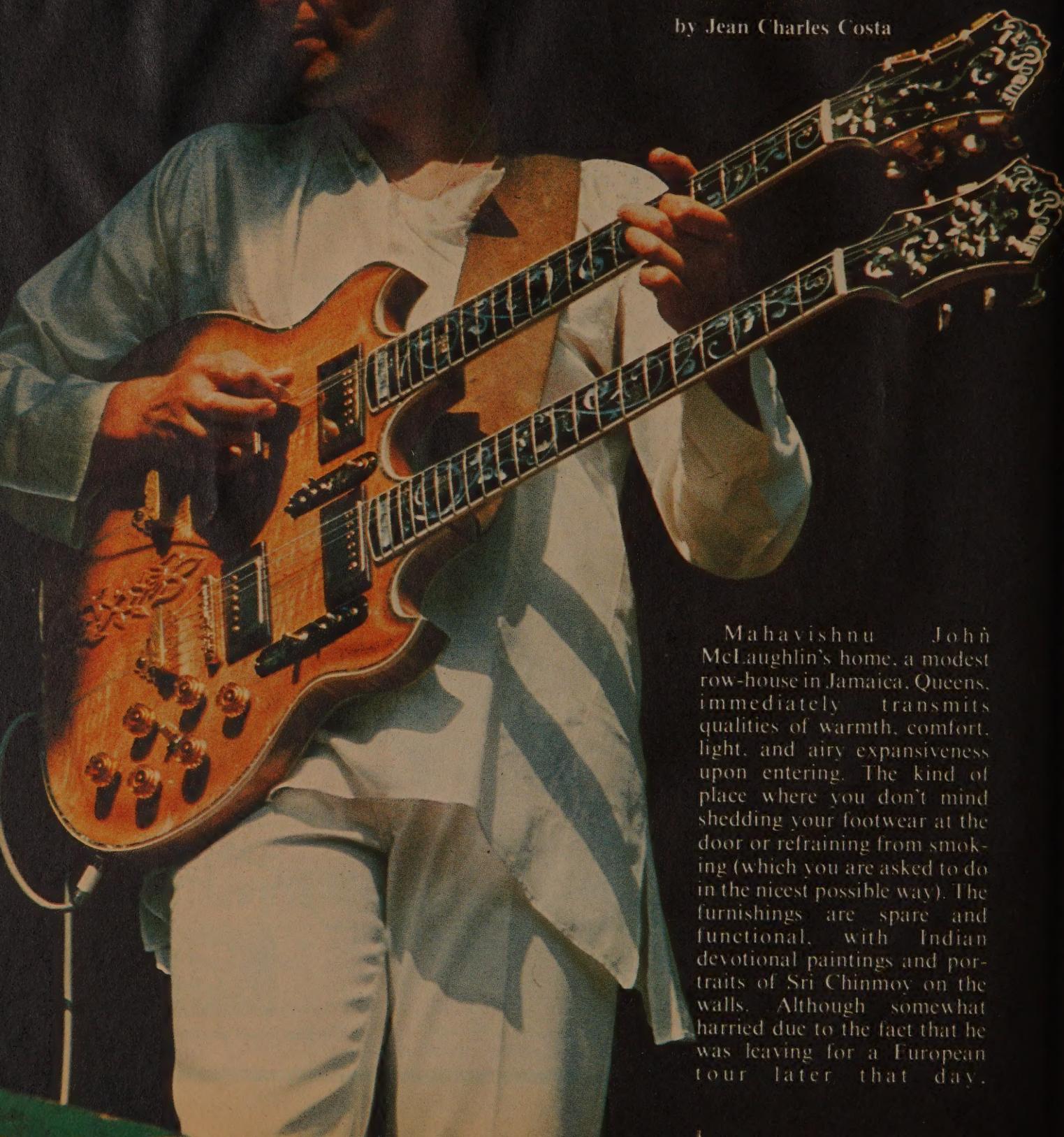


The best friend you ever had

MAHAVISHNU JOHN McLAUGHLIN

“VISIONS OF THE EMERALD BEYOND”

by Jean Charles Costa



Mahavishnu John McLaughlin's home, a modest row-house in Jamaica, Queens, immediately transmits qualities of warmth, comfort, light, and airy expansiveness upon entering. The kind of place where you don't mind shedding your footwear at the door or refraining from smoking (which you are asked to do in the nicest possible way). The furnishings are spare and functional, with Indian devotional paintings and portraits of Sri Chinmoy on the walls. Although somewhat harried due to the fact that he was leaving for a European tour later that day,

McLaughlin was most cooperative and articulate, carefully answering questions ranging from rather general / philosophical topics to essentially trivial technical queries.

At the time, the "hot topic" in the record industry was the imminent release of some recently unearthed, vintage Jimi Hendrix material which includes a series of "jams" with major figures like McLaughlin. The tapes, produced and compiled by Alan Douglas, a long time friend and associate of Jimi's, were temporarily ensnared in a legal tangle as to release and distribution rights. Irregardless of the musical content of the tapes, which conceivably runs the gamut from interesting documentary to phenomenal fusion music depending on the ears listening in, the McLaughlin / Hendrix combination provides an interesting study in contrasts. In those days, McLaughlin was obviously far from the level of spiritual awareness and inner peace that he currently enjoys. Both men shared great talent, sensitivity, prodigious technique, and a visionary concept of the role of their instrument in contemporary music. They inhabited the rarified zone of creativity where excellence suddenly blossoms into genius. They were both forcing the outer reaches of heart and mind, only one survived. Why? Both were swept into the whirlpool of contemporary rock, (Jimi more violently perhaps) that includes a panoply of shiny playthings and synthetic stimuli designed to distract. At one point, John renounced these "pleasures" for the teachings of Sri Chinmoy, Jimi seemed virtually destined to live out his legacy of pain to its tragic, undeniable conclusion. Since Hendrix created a major portion of the current instrumental vocabulary in rock (spawning a whole school of stylistic followers), it is clear that he was able to transcend his pain and achieve great beauty. Getting to the crux of it, how did McLaughlin feel about Hendrix's strangled creative life, and the dangerous life-style that eventually caught up to him?

"There are different kinds of beauty essentially. There's the beauty of the heart's pathos and the tragedy of life ..." John measures his words carefully, knowing that the distinction to be made is a critical one, "Intense pathos in the human heart, when expressed beautifully and strongly, clearly and aesthetically, it's tremendous. On the other hand there's liberation joy too, which we all know because the nature of the human soul is freedom. Not many of us are aware of it, we only get glimpses of freedom. Musicians get glimpses every now and then. Hendrix was a classic example of the tortured heart, the crying heart. Every now and then you can hear and experience the freedom, the joy. As far as a musician, Jimi was a revolutionary guitar player, there's no question about it. He had a brilliant and fertile imagination. But I feel ... 'cause he was sensitive too, he was a seeker. If he hadn't got involved in that lifestyle that he didn't have time to get out of before he died, he would have taken a path."



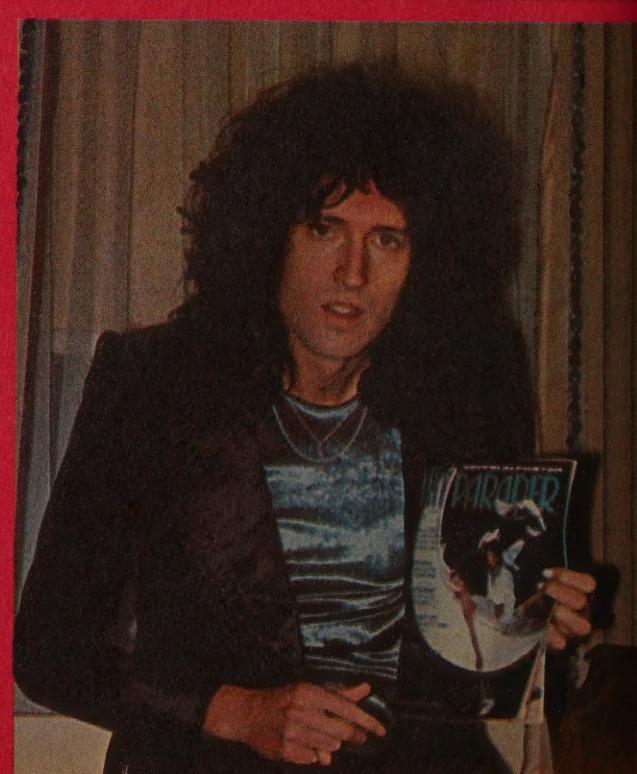
Focussing down onto the practical consequences of their interaction, how did John feel about the actual music produced during those legendary all-night jams? "You're talking about five years ago, that's a long time. I was in a very different place then. The tapes that I've heard — I've heard two twenty minute tapes — one tape wasn't even me. The other tape was me, but it wasn't that well recorded. It's unfortunate they haven't found the other tapes, because there were many hours recorded that night, and they only found a few of the tapes. I remember that night, being so full of happiness that I was laughing so much I couldn't play. I was beyond ... I wasn't high or anything, we were just playing".

Dispensing with the past for the time being, we push on to a discussion of his last album release, *APOCALYPSE*. An orchestral album, recorded with the London Symphony Orchestra under the direction of Michael Tilson Thomas, the lp served as a musical bridge between the first and second Mahavishnu Orchestras. Although it encountered a rather tepid reaction from both critic and fan, *APOCALYPSE* still represented the realization of a lifelong dream for John: "I thought the orchestra added a new

dimension to our music. I liked that album very much. In point of fact, that album should've been a "live" album with the old band. That's how I planned to go out, with a big band. When *APOCALYPSE* came out it confused people. First of all, I had taken away something that everyone was familiar with, the old Orchestra. People didn't care for that too much, they resented it actually. I don't blame them one bit, but I have to do what I have to do, whether they like it or not." Pursuing the perpetual dilemma of the artist's growth and desire for stylistic changes vis a vis an audience who very often want them to stay just the way they are or were. McLaughlin tells a little anecdote related to him by Miles Davis: "Seems like Miles was playing at this club, this happened way before he got into the electric trumpet, and some guy came up to him and said 'why don't you play like you used to play?' and Miles answered (McLaughlin mimics Miles hoarse delivery perfectly) 'how'd I used to play?'"

John McLaughlin has had a long and arduous musical formation period of roughly twenty years duration. Starting

(continued on page 53)



"Queen ... oh the English Queen, well that single of theirs was really good, fantastic production. You know I thought they were quite something. They must have had quite a bit of potential apart from the immediate ... they were immediately sort of acclaimed by the younger kids, so therefore there was some stigma about them. But then they put this record out and they gained so much respect. I think they're going to turn out to be really good."

— Robert Plant
February, 1975

What's this? The entire Avery Fisher Hall has been turned into a high school auditorium? The scene really resembles something from "Rock Around The Clock" ... thousands of Queen fans are ready to rock and roll, throwing paper airplanes, stomping, cheering, lighting mini-flares and waiting for the concert to

begin. It's Queen's return to New York, and they obviously have had enough fans to sell out two special Valentine's Day concerts - this is the first of the two, and the kids are impatient. Mahagony Rush was to have opened the show, but they couldn't get to the gig on time, so some folk singer had to fill in, poor guy. Anyway, it was obvious that Queen's tour last year, cut short due to Brian May's hepatitis, had made an impact. "Sheer Heart Attack" didn't hurt either.

"The nasty Queenies are back!", shouted Freddie Mercury as the band stormed onstage; Freddie in his Zandra Rhodes white satin top, stalking and promenading around the stage for all he was worth. A fan handed him a bouquet of white flowers, kids were up on their feet already. (Having not seen him in person before, I was struck by how Freddie, along with Carly Simon, Joni Mitchell and quite possibly Mick Jagger - was another candidate for my special

"OVERBITE" issue of Hit Parader ... Also, I'm not too crazy about hairy chests in rock and roll, even though it certainly hasn't hurt Elton...).

ANYWAY ... smoke is coming from the stage to the audience, and I turn to photog Leee Black Childers to ask if he knows what the name of the song playing is. "Are you kidding, darling? Smoke Gets In Your Eyes ..." Oh. It actually sounded like "Flick Of The Wrist" or "Tenement Funster" - one of those from "Sheer Heart Attack" that sounded like Bowie, but I could be wrong. Anyway, the sound was good - the entire stage production dramatically effective, (although the band was to complain later that there were lots of little things wrong and they couldn't take the same kind of effects with them that they do in England, but all bands do that) and Freddie's stage presence was simply overwhelming. "Stone Cold Crazy", in particular,

(continued on next page)

Queen members Freddie Mercury and Roger Taylor read HIT PARADER while in New York recently. "I think they're really good," said Robert Plant about Queen.



QUEEN SMASH THE U.S. WITH BRITISH FLASH

by Lisa Robinson

"The surest way I know to get your song heard by someone in the music business is also the easiest."

Paul Williams

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★ The 12 semi-finalists (an amateur and professional winner from each category) will each receive an additional \$5,000 and the opportunity to win the Grand Prize.

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The Finals.

Final judging will be celebrated with gala festivities, capped by an awards program televised internationally from Hollywood, California.

The winning songwriters will appear on this special, and their songs will be performed by top recording stars, and included on the 1975 Festival LP.

Entry Procedure

1. Record the song on a cassette only. Start recording at the beginning of the cassette and rewind before submitting. Only one song per cassette, please. (Use any type of cassette. The ASF recommends the Realistic Supertape® cassette available at participating Radio Shack stores.*)

2. Complete the attached entry form, paying particular attention to the following:
A. Your Social Security Number. This is important because in using the number instead of a name, the identity of the composer is kept secret. Write your number on your cassette on both sides with a ball point pen.

(Note: If you do not have a Social Security Number, use the number of a member of your household. If there is none, the American Song Festival will assign

you an ASF number and we will notify you of the number upon receipt of your cassette and entry form.)

B. Write the title of your song on the cassette on the side on which you recorded your song.

C. To enter more than one song, obtain another entry form or produce a reasonable copy for each entry.

D. Song Categories—You must designate at least one category in which the song is to be judged. The fee for entering each song in one category is \$10.85 (\$13.85 outside the U.S. and Canada). To enter your song in additional categories, indicate so on the entry form and enclose an additional \$7.25 for each added category. You do not have to send in another cassette.

Enclose an additional \$7.25 if you select the Judges' Decision Option. (Allowing the judges to place your song in another category that, in their opinion will give the song its best opportunity.)

3. Wrap your check or money order and entry form around each cassette. Secure the package firmly with rubber bands or string wrapped both directions.

Mail in a strong envelope or box to:
THE AMERICAN SONG FESTIVAL
P.O. Box 57, Hollywood, CA 90028

4. Mail Your Songs Early! We are accepting entries now. By mailing early it will be processed immediately. Your official receipt will be the official Songwriter's Handbook and a confirmation of your

songwriter's identification number. If you want acknowledgement of additional entries, send your entry by registered mail, return receipt requested.

5. Copyrighting your song. It is not necessary to copyright your song when entering the competition.

*Promotional consideration for this recommendation has been provided.

Rules and Regulations

1. Competition is open to any person except employees of the American Song Festival, Inc. (ASF, Inc.), or their relatives, or agents appointed by the ASF, Inc.

2. Each entry shall be wholly original and shall not constitute an infringement of copyright or an invasion of the rights of any third party. Each entrant shall, by this entry, indemnify and hold the ASF, Inc., its agents, licensees and assigns harmless from and against any claims inconsistent with the foregoing.

3. No musical composition may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to October 1, 1975, or the public announcement of the quarter-finalists, whichever occurs first. All winners will be notified and all prizes awarded no later than 12/31/75. Prizes will be paid to songwriter named in item 1 of official entry form.

4. An entry fee of \$10.85, an accurately completed entry form, and a cassette with only one song recorded on it shall be submitted for each entry. Entry fee is \$13.85 outside of the United States and Canada. Any number of songs may be entered by an individual provided that each cassette is accompanied by a separate entry form and entry fee.

5. The entrant must designate at least one category in which he wants his song to compete. Any song may be entered in additional category competitions by so designating on the entry form and including an additional fee of \$7.25 for each such additional category. Such additional category may be left to the judges' choice by selecting the "Judges' Decision Option" which permits the judges to place the song in the category in which in their opinion it is best suited.

6. The ASF, Inc., its licensees and assigns shall have the right to cause any song to be arranged, orchestrated and performed publicly in connection with activities of ASF, Inc., at no cost to the entrant. Entrant, if requested, will issue or cause to be issued to the ASF, Inc. and its licensees and assigns a license to mechanically reproduce the song on an original sound track album of the ASF in consideration of a payment to the copyright proprietor per record sold, calculated at the applicable rate set forth in the U.S. Copyright Act and will also issue or cause to be issued a license permitting the song to be recorded and synchronized and performed with a film or videotape account of the ASF for use in any medium for a fee of \$1.00 paid by ASF.

7. All materials submitted in connection with entries shall become the sole property of ASF, Inc., and no materials shall be returned to the entrant. The ASF, Inc., shall exercise reasonable care in the handling of materials but assumes no responsibility of any kind for loss or damage to such entry materials prior to receipt by the ASF, Inc.

8. Each entry shall be judged on the basis of originality, quality of musical composition, and lyrical content if applicable. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc., and all entrants.

9. Cassettes with more than one song on them, cartridges, records, reel-to-reel tapes, or lead sheets are improper submissions and will invalidate the entry.

10. Entry forms will be made available by public distribution and the ASF, Inc. will mail entry forms until May 1, 1975. Recorded cassettes and accompanying material must be postmarked by June 3, 1975. ASF, Inc., reserves the right to extend these dates in the event of interruption of postal services, national emergency, or Act of God.

11. A professional is anyone who: (a) is or has been a member of a performing rights organization such as ASCAP, BMI, SESAC or their foreign counterparts; or (b) is or has been a member of the AF of M, AFTRA, or AGVA or any one of their foreign counterparts; or (c) has had a musical composition written in whole or in part by him recorded and released or disseminated commercially in any medium or printed and distributed for sale. All others are amateurs.

12. ASF, Inc. reserves the right to refer entries from areas outside of the U.S. and its territories and possessions to its sub-licensees in such areas and to refuse receipt of entries from such areas.

Official Entry Form SEPARATE ENTRY FORM NEEDED FOR EACH SONG

1. SONGWRITER

(Print name)

AGE _____ M _____ F _____

2. Social Security Number

(For identification only)

3. ADDRESS

CITY _____ STATE _____ ZIP _____

PHONE: Home _____ Office _____

4. DIVISION: Amateur _____ Professional _____

*For definition see Rules and Regulations #11.

5. TITLE OF SONG

6. CATEGORY: You must designate at least one category

ENTRY FEE \$10.85 (outside U.S. and Canada \$13.85)

ROCK EASY LISTENING/MIDDLE OF THE ROAD

COUNTRY SOUL OR RHYTHM & BLUES

FOLK GOSPEL OR RELIGIOUS

BICENTENNIAL COMPETITION (Note: This category is separate from the rest of the competition and has its own prizes.)

IMPORTANT: Songs often fit more than one category. You may have your song judged and compete in more than one category by indicating below the additional category or categories you want, and adding \$7.25 for each additional category.

ROCK EASY LISTENING/MIDDLE OF THE ROAD

COUNTRY SOUL OR RHYTHM & BLUES

FOLK GOSPEL OR RELIGIOUS

JUDGES' DECISION OPTION (The judges will place your song in the category which, in their opinion, is most appropriate.)

FIRST CATEGORY \$10.85 (Outside U.S. and Canada \$13.85.) \$ _____

EXTRA CATEGORIES OR JUDGES' DECISION OPTION

@ \$7.25 x _____ = \$ _____

Total Fee Enclosed \$ _____

7. Did you collaborate in the writing of this composition?

Yes _____ No _____

Collaborators' names _____

8. If the song is owned or entered by other than songwriter named in #1 above, identify the owner or entrant below (please print):

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Relation to songwriter: _____

I hereby certify that I have read and agree to be bound by the rules and regulations of the American Song Festival which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED _____ DATE _____

Send entry to:  THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

A presentation of Sterling Recreation Organization

The 1975 American Song Festival™

An International Songwriting Competition

brought kids down to the front of the stage, the ushers had to keep moving them back. Queen did a medley of four songs from "Sheer Heart Attack"; in addition to "Killer Queen" they performed "In The Lap Of The Gods" (with Freddie at piano — very grand) and I swear this sounds exactly like "Something Wonderful" from "The King And I" to me. Then ... all of a sudden it became apparent that the dry ice/smoke machine is not working properly. A mixture of smoke and dry ice slowly came rolling out to the front rows of the audience, completely camouflaging the band in the process. I think it's a riot, a boy in front of me puts up an umbrella, I also notice that someone on the aisle next to me is totally slumped over in a stupor.

Freddie comes back after a long Brian May guitar solo, dressed in a white satin jumpsuit slit down the middle; midway through the concert he changes into a black version of the same ensemble. Plus one black satin glove, the nails done up in rhinestones. Very flashy.

Two encores were demanded of Queen; the first was, to my mind, the best song of the evening. "Hey Big Spender" from "Sweet Charity" (Freddie's obviously into Broadway) and the second, "Jailhouse Rock". I guess rock and roll had to end the night...

Two days later I spoke with Freddie Mercury in his Plaza Hotel suite. He had been asleep most of the day, feeling a bit taken with the flu, and after a long bath he said he "felt as if I'd come back to life." Recalling the New York shows he said, "I was very pleased about the concerts, the second show was even better. We did about four in a row, you see, two the night before in Boston, and then the two in New York. I was worried about where I would get the energy, to be honest. I thought the crowd was amazing, much better than the last time we were here. They were so ... chuffed." What? "Oh, sorry. It's an English expression meaning ... well, pleased."

"You know we had to come over here and do it the way we wanted to do it. Last time was a breaking the ice tour, but there were a few setbacks. Yet we still managed to do a month and we got a taste of America, I think we knew what was needed. There's no way you can show the public what you can do unless you headline. When you support there are so many restrictions ... you don't get your light show, your playing time, your effects. We're not using the same lights that we use back home, but they're similar effects. Ideally we would take everything on the road with us, but it's too expensive. It's very expensive as it is, the entourage is pretty huge."

I ask him about his clothes, his makeup, — who takes care of it? "Well," he smiled, "here I've been pretty much doing it myself. Sometimes when it's hectic, like at the Rainbow in London, we had a special makeup lady, and that's nice when you're sort of doing interviews at the same time. Just to lean back and have someone else do it." What kind of makeup do you wear? "Oh," he laughs,

"well ... what I put on is sort of ... Revlon ... "Touch and Glow". It's very, very basic." What color? "It's toasted beige, actually ... Trust you to ask me that!"

"That's about all I do though," he continued. "I use an eyebrow pencil for my eyes, but then a makeup chick does it, she uses a whole lot of trash. The others in the band just use some theatrical stuff ... they just slap it on to cover the lack of sleep."

I wondered if Freddie felt burdened bearing much of the visual responsibility onstage ... "Well no, I enjoy it. I enjoy cavorting around. It's a part of me that comes out onstage. I'd hate just sitting on a stool or standing still in front of a microphone. That's the kind of rock band we are anyway, there are dark and light sides ... sometimes I enjoy sitting at the piano, but basically we are a hard rock band."

What about the, errr ... smoke machine. "Oh, don't talk about that! It's a dry ice and smoke thing, and you know sometimes with dry ice the heat from the lights prevents it from rising. See, this is one of the things I'm annoyed about, and that is that we couldn't bring over the kinds of finishing touches we have at home. The light board we have at home is better, and the smoke machine, and the flares that go off at the end ... I sound like I'm making excuses, aren't I? Well ... yeah, but it's understandable. Although, it still all seemed to work. I just thought it funny that all the writers were in the front few rows when the smoke machine went berserk. "Well how do you think I feel every day? I've got to sing through that fog!"

"Another thing is I've had some voice trouble, you must have detected that. It's just the hazards of being on the road. My voice can only take so much, and especially on the evenings when we do two shows. But we only add the second one when we sell out, and you don't complain if you sell out."

"It's so frustrating when that happens, because you want to make the high notes, and you know you can, but you're singing an octave lower because you don't want to chance it and croak. The other night I opened my mouth and nothing came out. But what can you do, you can't hide it ... And I'm taking all the pills - lemon and honey every half hour." So you're not having much fun on this tour? "Well, you know - I'm making the best of it."

"This is the second time we've been here and we're going to the West Coast for the first time." Uh-oh. "I'm looking forward to it - actually, I'm saving myself for that," he laughs. "I've also never been to Miami, although I've heard that it's all old age pensioners there ... is that true? Sort of macabre, isn't it? To think of them all going there to die ... sort of dropping off in the sun..."

Discussing how Queen have been treated at home, and the comparisons we've heard to Led Zeppelin's early response, Freddie said, "Well, I think that the press in England have come through for us, although they're very fickle - and I tell them that to their faces. Our fans are such a cross section that you wouldn't believe it. Last tour we had from the little



Roger reads Wayne County's Kinks article.

ones, about fourteen and fifteen year olds, to the mums and dads. I think we proved our versatility with "Sheer Heart Attack" ... and now daughters are sort of bringing their mums with them to see us. Mums go for "Lily Of The Valley" and "Killer Queen", and then we have the other side to fall back on — the "Stone Cold Crazy" types. Which is very good, because we don't want to limit our music to anybody. I don't think we can be categorized, because we come up with such weird albums."

"As for Zeppelin, I think in the early days we were definitely compared to them ... maybe we were disliked in the press in the early days because they couldn't put their fingers on us, and that happened to them as well. Also, people say that the same sort of buzz is happening with us here as did with them their first time around. But I think now, especially at home, that we've been accepted as having a sound of our own, and in the press there are a lot of new bands that they say sound like us...."

Whose decision was it to do that marvelous "Big Spender" onstage? "Oh," Freddie laughs, "it was my idea entirely. I like that approach to entertainment, I like that cabaretish sort of thing. I *adore* Liza Minnelli, I think she's a wow."

"It does appeal to me," he added, "the thought of doing more lavish, stage type things, but somehow I would like to combine it with the group, not divorce it from it. And that's a difficult thing, because you've got to approach the others with it and convince them that it's going to work. My god, you have no idea how long it took me to convince them to do "Big Spender"..."

We chat a bit more about clothes: "I used to wear the white top for half the show, but it's really the kind of thing you have to *portray*, and you can't do rock and roll numbers in that! I have fun with my clothes, but I would like to think that it's sort of tasteful, I would hate to just shove it on. Dressed to kill in a tasteful sense....."

We talk about where the band can go that night in New York City, now that Max's Kansas City is closed, there isn't very much. Of course, dancing at Le Jardin is always good, then there's this marvelous Gilded Grape ... all Puerto Rican drag queens and waiters dressed as sailors ... "Oh, it's definitely the Gilded Grape, then," Freddie laughed. □

BAD COMPANY ARE BACK!



Bad Company will make their very first headline tour of the U.S. beginning on May 7th; on all dates special guest star will be Maggie Bell. "Straight Shooter", the second album release for Bad Company, was released early April in order to coincide with the tour. From May 7th until June 22nd, the band will play mostly large arenas, in some cases halls where the capacity audience is up to 20,000 people. Bad Company are obviously being welcomed back in a big way to the United States.

The tour itinerary is as follows: Jai-Lai

Fronton, Miami Beach, Fla., May 7, Civic Center, Lakeland, Fla. (9), Municipal Auditorium, Atlanta, Georgia (12), Coliseum, Greensboro, N. Carolina (14), Hampton Roads Coliseum, Virginia (15), Hara Arena, Dayton, Ohio (18), Stadium, Chicago, Illinois (19), Arena, Toledo, Ohio (21), Municipal Auditorium, Cleveland, Ohio (22), Coliseum, Springfield, Massachusetts (24), Coliseum, New Haven, Connecticut (25), Spectrum, Philadelphia, Pa. (26), Civic Auditorium, Baltimore, Maryland (27), Civic Center Pittsburgh, Pa. (28), Madison Square Garden, New York (30), Music Hall, Boston, Mass. (May 31 &

June 1), Civic Center, Niagara Falls, New York (2), Olympia Stadium, Detroit, Michigan (4), Convention Center, Indianapolis, Ind. (6), Kiel Auditorium, St. Louis, Missouri (7), Tulsa Assembly Center, Oklahoma (8), Coliseum, Houston, Texas (10), Arena, San Antonio, Texas (11), Memorial Auditorium, Dallas, Texas (12), Memorial Auditorium, Kansas City, Missouri (13), Coliseum, Denver, Colorado (15), Arena, Seattle, Washington (17), Winterland, San Francisco, Calif. (19), Auditorium, Sacramento, Calif. (20), Forum, Los Angeles, Calif. (21), Sports Center, San Diego, Calif. (22).

ROCK & ROLL HOTLINE

By Lisa Robinson

The Gregg Allman-Cher romance was still very much an item as we went to press with this issue. Cher told Time Magazine that she "laid down the law on drugs, and it was wonderful to see Gregg's eyes clear", and insiders in Hollywood said it was very much a "real romance". The duo was seen singing together in a club in Macon, Georgia, they made the cover of the *Macon Daily News*, and rumours were even that Gregg was thinking of abandoning his band of Southern rock and rollers to live a life of splendour with his new lady in L.A. Everyone's watching this one closely.



The couple of the year, by any standards.



Ryan & Tatum & Linda & Paul & Dylan & Gregg & Cher, all at the Faces party / L.A.

What a lineup at this year's Grammy Awards. First there was Bowie, who made a rather ... err, intense appearance to give out the Best Female Soul Performance Award (was somebody trying to make a joke?) to Aretha Franklin. Then Bette Midler stole the show by wearing a 45 in her hair; (she said it was the Dell Vikings "Come Go With Me") and announcing that she was handing out the "Album of the Year" award to "someone who worked a lot harder than I did this past year". And she joked about her sequinned dress: "It's Cher's ... she wouldn't give me a solo on her TV show, so I had to take the dress." Cute. It actually made many of us look forward to her Broadway comeback this spring. When Stevie Wonder accepted the award

from Bette - for "Fullfillingness" ... he murmured, "Um, I've always liked your records and tried to figure a way to get to meet you..."

But the highlight of the evening was when Paul Simon and John Lennon got together to give out the "Record of the Year" honor to Olivia Newton-John (accepted by Art Garfunkel and that was good for a lot of laughs). After Paul and John cracked lines about who was getting back together with who's partners, Paul began to announce nominations with "Perez Prado and Cherry Pink and Apple Blossom White" ...

Downstairs, in the dressing rooms, everyone lined up to take pictures with everyone else. A memorable night in the history of the recording industry.



Good god ... the Righteous Brothers, David Bowie, Yoko & John Lennon and Roberta Flack, backstage at the Grammys.



La Boveme at the Grammys — a "soulful" appearance.

And speaking of Bowie, he certainly has been in the news. First he released his "Young Americans" lp (see review this issue) with two Bowie - Lennon collaborations included. Then his former manager Tony Defries issued an injunction on the lp, attempting to prevent RCA Records from selling the thing in the stores. The injunction was lifted but Bowie's legal hassles go on. He and his former manager are involved in a series of lawsuits as we go to press, and no one is quite sure what David's future business affiliations will be. According to one source, Defries had another version of "Young Americans" (done before David did the re-mixing in New York's Record Plant and the re-recording with Lennon in Electric Lady) ready to give to RCA. Apparently, other people are negotiating with Bowie at the moment ... who will the next lucky manager be? Meanwhile, wife Angela was set to travel to Africa and Arabia to do a series of fashion shots as well as a TV special, when the BBC-TV suggested that she should do one in England instead. Rumours are that she'll try and get some of her New York pals - Wayne County included - involved.



Ann-Margret at the Grammys. Giving us a taste of "Tommy".

"Tommy" opened in New York City with more hoopla than ever remembered. First Ann - Margret received After Dark Magazine's "Ruby" Award at the Waldorf Astoria. Then there were two screenings for the press of the actual film, the same night. Then there was a breakfast press conference at the Essex House Hotel the following day. And the big, splashy kleig lights premiere followed by a party in the (get this) subway station at 57th Street and 6th Avenue. After all of this, the stars assembled and producers (Robert Stogwood, Allen Carr) flew to L.A. for the same type of thing there; party to be held in Studio One and televised nationally, and then they all flew to Chicago for the premiere there. And

for "Ann-Margret Day" - in her home town. Flying in from all over the world for all these festivities were Elton John, Ann - Margret, Tina Turner, Keith Moon, Peter Townshend, John Entwistle and Robert Stigwood. Roger Daltrey was filming "Liszt" in Europe and couldn't come, Eric Clapton sent his regrets. And to top it all off, the New York branch of Korvette's department store featured a pinball contest daily for the week that the "Tommy - mania" was on; celebs including John Lennon, Melba Moore, Sha-Na-Na, Divine, and others all had one half hour each to get the highest score. The winner gave his / her favorite charity the pinball machine. Hooray for Hollywood ... and who says Allen Carr is the new P. T. Barnum??



The suave Mr. Ferry onstage in New York.

Notable New York concerts were: Roxy Music, who did just fine at the Academy of Music, where Bryan Ferry entertained in a midnight black tuxedo while Andy Warhol watched from the wings. Following the show, the band and several close friends went off to El Morocco where a private supper party was held in the backroom. The zebra stripes and mirrored elegance were just Mr. Ferry's style; everyone danced to LaBelle and B. T. Express and wished Roxy luck on their tour. Apparently the L. A. and Midwestern dates were even better - following a Chicago taping of "Midnight Special" - the boys went back to England for a much-needed rest. The Pretty Things look like they'll be the next successful Swan Song Act. Phil May & Co. finally played New York City (after ten years of being a rock and roll star!) at the Beacon Theater opening for the Strawbs - where they received an encore. As "Silk Torpedo" moved up the charts, the Pretty Things won new fans all over the country; their tour ending in L. A. where after their gig at the Shrine Auditorium Led Zeppelin gave a party in their honor at the Regency Hyatt House.



... and Phil May at N.Y.C.'s Beacon Theater. We waited ten years for this moment.



Alice ... & the "Welcome to my Nightmare" band pose for our cameras.

It's time for Alice in case you didn't know. The second half of his tour is as follows: *May 16th - Kansas City - Crosby - Kemper; May 18th - Houston, Texas; Knoxville, Tenn. - Civic Auditorium Coliseum; May 22nd - Louisville, Kentucky - Municipal Auditorium; May 23rd - Memphis, Tenn. - Mid South Coliseum May 24th - Mobile, Alabama - Municipal Auditorium; May 25th - Nashville, Tenn. - Municipal Auditorium; May 27th - Johnson City, Tenn. - Freedom Hall Civic Center; May 28th - Huntsville, Alabama - Von Braun Civic Center; May 29th - Little Rock, Arkansas - Barton Coliseum; May 31st - Oklahoma City, Oklahoma - Fairgrounds Arena; June 1st - Amarillo, Texas - Civic Center; 5th - Monroe, Louisiana - Civic Center; 6th - Jackson, Mississippi - Coliseum; 7th - New Orleans, La. - City Park Stadium; 8th - Dallas, Texas - Moddy Coliseum; 13th - Tucson, Arizona - Community Center; 14th Phoenix, Arizona - Veterans Memorial Coliseum; 15th - San Diego, California - Sports Arena; 17th & 18th -*

Portland, Oregon - Coliseum; 21st - Seattle, Washington - Seattle Center; 22nd - Spokane, Washington - Coliseum; 24th - Vancouver, B. C. Canada, - P. N. E. Coliseum; 26th - Edmonton, Alberta Canada - Coliseum; 28th - Minneapolis, Minn. - Metropolitan Sports Arena; 29th - Omaha, Nebraska - Civic Center; July 2nd - Winnipeg, Canada - Veedrome Arena; 3rd - Duluth, Minn. - Arena Auditorium; 4th - Des Moines, Iowa - Veteran's Memorial Auditorium; 6th - Charleston, W. Va. - Civic Center Auditorium; 9th - Largo, Maryland - Capitol Center; 10th - Harrisburg, Pa. - 11th - Pittsburgh, Pa. - Civic Center; 11th - Montreal, Canada - Forum. That's it - the originator of "shock rock" brings his "Welcome to My Nightmare" show to the road - following his ABC - TV Special April 25th ... (and the first half of the tour which took Alice through the South, and the East from April Fools Day to where we started here. Everyone who's seen Alice's new show says he can do it again.



Patti Smith - the cult grows.



Ringo talks of future film plans to Hit Parader's editor. Scene is Clive Davis gala honoring Arista's artists in Bel-Air.



Grand Funk — take off for world tour.

BITS AND PIECES

Bits & Pieces: Grand Funk's American tour ended on a successful, if semi-riotous note. Riots because it was hard to get tickets for some of the concerts; Little Rock and Albuquerque decided not to hold any more rock concerts in their towns following the GFRR hysteria. While on the road, the boys recorded their 12th lp, a 2-album, live in concert set produced by Jimmy Lenner. The rest of the world follows, tours will be held in Europe, Japan, Hawaii and Alaska ... By the time you read this, Patti Smith's single "Hey Joe" is into its second private pressing. Distributors in Australia, France, and the United Kingdom have more orders than they can handle for this underground classic. New musicians in Patti's band include Ivan Kral on guitar and bass, (Lenny Kaye continues to play guitar, Richard Sohl on piano) and plans are underway for an introductory U. S.

club tour that will take Patti through the Midwest, and on to California. If you want to get her single, it is available from Wartoke Concern, 1545 Broadway, New York, N. Y. 10036 and costs \$2.50 postage included ... No one knows exactly what's happening with the New York Dolls at the moment except one thing is for sure - they're performing all in red costumes and have some management problems. Yet inside sources claim that the Dolls will be recording a new single and album shortly, details to be announced ... The New York rock scene goes on with Patti Smith and Television performing on weekends at CBGB in downtown Manhattan, the Dolls (with Wayne County as D. J.) at the Hippodrome on the East Side. And Ashley's run by former Alice Cooper publicist Ashley Pandel, is the place where everyone goes now that Max's is closed. □

RECORDS

DAVID BOWIE

Young Americans (APL1 - 0998)

I've never listened to David Bowie before because I've always found him unmusical. I could never sit through one of his albums, most of them have found their way to my "Out" pile. I've always theorized that Bowie only had the appearance of a star, an outgrowth of a public fascination with the appearance of substance other than the substance itself. The level of stardom that Bowie so desperately craved is in reality out of his reach simply because he doesn't have the talent to put himself there. No matter how much he wishes he could sing or write songs like Al Green (his latest obsession) he simply doesn't have it, but if Bowie HAD as many Top Forty hits as Green does he would be the biggest thing in the universe. The most fascinating part of the Bowie watch is watching the desperation grow with each release and change of image! Bowie is the most adept self-promoter rock and roll has ever seen, perhaps he's beginning to realize that this isn't enough with the "cleaned-up" look and the switch to a soul-based style, if it works he'll be able to congratulate himself, if it doesn't, there's got to be something else.

"Young Americans" is David Bowie's most desperate cry for the kind of attention he thinks he deserves. His admiration for young Americans has never been a secret, particularly since unlike the English who have always given their fellow country man a lot more respect than he deserves, young Americans have proven to be a most resistant market. They have been giving away steadily however and with this release Bowie calculates that he should be able to appeal to their vanity over their better judgment. Fortunately for him the switch in style comes at a time when "soul" is at the most marketable it has ever been and Bowie's conversion is on a purely musical level worthy enough to sit through.

Bowie has finally accepted the limitations of his voice and boosted its quavering tonelessness (he's better than Bryan Ferry) with an ample soul chorus. The songs mercifully avoid the cliches of soul (Baby I love you, please don't leave me and Let's Get Down) and only "Can You Hear Me"

attempts to sink into the morass of soul's sentimentality. *Can You Hear Me* even has a touch of country which shows Bowie will do anything for a hit. Most of the other songs are produced with an ear towards some accepted cliches (the plaintive honking horn - the female chorus) but Bowie has enough style to avoid making a complete fool of himself, the lyrics are the usual awkward decadence but less prophetic and ominous than in the past.

"Fame" which fails miserably to pass itself off as a disco record sums up Bowies career fairly admirably with one line, "What you need, you have to borrow." Wouldn't you know, it was co-written by John Lennon.

— Vernon Gibbs

JIMI HENDRIX

Crash Landing (Reprise 2204)

As time goes on, it becomes increasingly clear that Jimi Hendrix was the most unique guitar voice of rock and roll's short history, an innovative performer and stylist whose poignant memory was only heightened by the sadly truncated span of his career. *Crash Landing* attempts to show some insights into his final experimental recording phase, near-demos rescued from oblivion by producer Alan Douglas and the first of a proposed four-record series proffering Jimi in settings ranging from jazz to blues and forms beyond.

To honor this legacy, Reprise has done the *mea culpa* of withdrawing several of Hendrix' later albums from print, claiming that their "inconsistent" quality would tamper with the spirit of Jimi's art. In the same hope, Douglas has added "new" rhythm tracks to most of the included cuts on *Crash Landing*, firming up foundations in the hope of doing right by Jimi's intentions.

Well, sorry, but I don't quite buy it. Though the admitted motives are virtuous, the purist in me recoils at the thought of a Hendrix beautification program, tying up all loose ends in a neat package. The Jimi that recorded these tapes, along with the bits and pieces that went in to make up his posthumous releases, was an artist caught in the web of paradox, torn between himself and his music, his managers and his audience, all of which exerted very different, subtly defeating pressures. Removing the so-called "lesser" Hendrix from his

available body of work only negates the forces at work in his life, painting a portrait far removed from the original. The rewrite is 1984 history, and though Douglas has tended to his job with care and respect, I would be more interested in seeing how it *really* was at these sessions, the interplay between a missed beat and a guitar compensation to catch a moment in flux, never again to be repeated in quite the same way.

The situation is a ticklish one, and with Hendrix unavailable for comment, all we can trust is other's judgments of his music. On its own terms, *Crash Landing* provides a glimpse of Jimi in lucid command, playing and singing forcefully, from the opening deliberations of "Message To Love" to a stunning retreat of "Stone Free Again," "Captain Coconut's" space odyssey, a blistering instrumental ("Peace In Mississippi"), and the title track, with its hindsought autobiographical chills. The rhythm section plays well, swinging easily with Hendrix' abrupt shifts in mood and temp, and though the album contains none of the ground-breaking material postulated for these hidden treasures, Jimi - as an innovator - converted all that he did into something bold and special, evidenced here as throughout his career.

Future releases are likely to be more experimental. *Crash Landing* was designed to be the best of Hendrix' unreleased "pop" output; upcoming are jazz excursions with Mahavishnu McLaughlin, and more traditional blues with the likes of Johnny Winter taking part. Also scheduled is a compilation of the "best" from the withdrawn albums, though with talk of similarly updating the rhythm tracks, an idea that should be heartily discouraged. Judging by the projected albums, Jimi's infatuation with rhythm and blues and black sounds would appear to be largely a myth at this point; there is little on *Crash Landing* that would feel at home in today's (or even yesterday's) discotheques. Fairly, it stands as a good sampling of slightly whitewashed James Hendrix, not quite one giant step for mankind but certainly a small step for man.

-Lenny Kaye

BAD COMPANY

Straight Shooter (Swan Song SS 8413)

Not only have Bad Company done it again, they've managed to do it

RECORDS

better than they did the first time. And considering that over one and a half million people bought their debut lp, that's no small accomplishment. Not content to merely record the enthusiastic rockers that quickly became the band's trademark, Messrs. Rodgers, Ralphs, Burrell and Kirke most decidedly stuck in a little variety this time, they've developed quite a few different types of songs.

"Deal With The Preacher" and "Feel Like Making Love" are the most hard hitting, seemingly the obvious choices for singles ... but then there's "Anna", a ballad written by Simon Kirke that's lovely, lyrical. ("He doesn't write that often," said Mick Ralphs about Simon's songs last year, "but when he comes up with one, it's great.") "Weep No More" shows Paul's voice off to great advantage, and Bad Company is apparently becoming quite adept at playing in any musical genre. The entire album sounds relaxed, despite the throbbing excitement throughout; it's pretty close to the atmosphere the band projects onstage. These four obviously play well together, above all - they're a band. They've always said it, on this album the point is driven home.

The individual playing is always tasteful, there's no guitar lick or drum roll that sounds pretentious ... it's all so unobtrusive yet it all works. And - it's an incredibly well produced lp; a clean, technically perfect record. Bad Company certainly was *not* a fluke.

— Lisa Robinson

ERIC CLAPTON:

There's One In Every Crowd (RSO SO 4806)

Backing off from superstardom and staying sound, mentally and musically, has been a major challenge to artists who established themselves in the sixties only to find themselves blown out in the seventies. So it seems unlikely that we'll ever again see such a brilliantly egocentric as Eric Clapton as fretted his way through those quintessential "clock-stopping" performances in the Yardbirds, John Mayall's Blues-breakers, Cream, and Derek and the Dominos.

But just because Eric Clapton

doesn't care to be much of a rock 'n' roll performer these days, doesn't mean he's a less outstanding or distinctive musician. "There's one in every crowd," Clapton suggests coyly in the title of his eloquently understated new album. He went to work recording it amazingly quickly after a sustained, if musically variable, period of touring last year. Which of course was undertaken coincidental to the rise of his first number one soul-o single. "I Shot The Sheriff" was a fine example of Eric's aptitude for credible creditable contemporary r&b.

Jamaica gave birth to "I Shot The Sheriff," gave sanctuary to Keith Richard, and shelter to Eric Clapton and friends during the sessions for "T. O. I. E. C.," for this is one of those Shelter - type friendly albums which creates a quietly seductive groove. It's got feel aplenty and takes a blow high where "Sunshine Of Your Love" took acid. In other words, if you're in a certain frame of mind, it's a place you want to be, like Jamaica.

The pain and beauty in this album are reassuringly unique to Eric Clapton, however, who as much as he's out of the business, seems incredibly into his musical environment. He's surrounded himself with sensitive and fluent talent, basically the same musicians that produced *461 Ocean Boulevard*. Tom Dowd, who also produced *Layla*, supervised the sessions which included bassist Carle Radle, guitarist George Terry, drummer Jamie Oldaker, organist Dick Sims, and Yvonne Elliman and Marcy Levy on vocals. The simple music they've made is sturdy and liveable, qualities that shouldn't be underestimated these days.

There's One In Every Crowd begins with a Clapton - penned spiritual, "We've Been Told (Jesus Coming Soon)." As well as some fine testifying from Ms. Levy, the track sparkles with a variety of acoustic and slide guitars and lots of sophisticatedly produced percussion. There are also two reggae numbers on side one: Clapton's version of "Swing Low Sweet Chariot," and a very authentic original, "Don't Blame Me," which is sort of a follow up to "I Shot The Sheriff." "Little Rachel" is kicked along by Clapton's Chuck Berry chicken scratch, with the drums very up-front and the feel very down - home. Elmore James' "The Sky Is Crying" closes the side on a blue note, enhanced by some very nice piano from Sims.

Side two is overall far more striking and "progressive" in its way.

"Singin' The Blues" is a hopping, skipping tune with a burst of guitar activity at the end which is faded too soon. "Better Make It Through Today" sounds romantic but includes such pessimistic lines as "When I look around me, all I see is misery." Acoustic scatty tropicana mixed with a very Beatish harmonized interlude make "Pretty Blue Eyes" an interesting experiment that is more successfully brought off by "High" and "Opposites." "High" has a beautiful slide hook and brings to mind "Easy Now" from Clapton's first solo album. It seems McCartney inspired, almost a song that might have been left off *Abbey Road* or *Band On The Run*, as does "Opposites."

Listening to "There's One In Every Crowd" may not make for an "occasion" in itself, but Clapton's music is now as comfortable as it was once intense, and perhaps more "musical" as a result. "T. O. I. E. C." is a pleasure played loud or soft, day or night, and whatever mood you're in when you put it on, you'll be mellower when you take it off.

— Ted Boise

IAN HUNTER:

(Columbia Records PC 33480)

For those who know Ian Hunter well, this new album, his first solo effort, is no surprise. The former Mott The Hoople lead singer has produced a particularly powerful rock sound with the able assistance of Mick Ronson. Ian rides Mick's changes like a trooper, his voice catches in rock pathos, the chords break forward with an incessant, inevitable rhythm, Ian sings of the power and the glory that is rock and roll.

Each song is another recollection of rock's official diarist. Some of it is sad, some desperate, some forceful and capable of a static charge. Ian comes home on this album, in off the road with Mott, away from the Holiday Inns and autograph hounds. He is in England and his songs and the way he sings them reflect a refreshing return to the roots of his rock and roll style.

Ian Hunter is in a position where he must demonstrate what he was in relation to Mott and their brand of rock and roll. This first solo album is a fine example of Ian's talents. He moves from rock and roll to ballads and blues to searing guitar progressive rockers. Has the Hunter - Ronson collaboration worked out? This album holds the obvious answer.

— John Lemon

AVERAGE WHITE BAND

AWB



Anthony de Nonno

Singing The Whites

by Martin Kirkup

Can blue men sing the average whites? Can all the rock bands who wanted to be mutants from outer space in '73 become hand-slappin' soul-brothers in '75? Are these appropriate questions when a six-man group of Scots simultaneously reach #1 on the album charts, the top forty, and the soul listings?

AWB - the group in question - aren't particularly bothered by the fuss. They're in the vanguard of the line of British groups who over the past two years have adopted formerly "black" musical styles, but there are still folks who assume that the "AWB" they heard playing "Pick Up The Pieces" are soul-cousins to black alphabet-soup name bands like MFSB, LTD, and BT Express. Of course, AWB used to be "Average White Band" which revealed more about the members and gave every writer his opening or closing paragraph ... "far from average white band". But Atlantic Records prudently initiated the change before the group's second album appeared in November 1974, and by the time the third album was completed they were running competitions to choose three new words beginning A.W. & B. to describe the band. Aborigines Wear Bermudas? indeed. Afro-sheeners Will Blush? perhaps.

"We just came up with Average White Band one evening when we really had to choose a name", blond bassist Hamish Stuart confesses, "it seems a bit pointless

now". And offensive to anyone? "No, but at first it seemed to create a barrier in getting over to black people in America. When we first toured here it was with B.B. King, and we didn't seem to be getting over to them, but then the last tour was phenomenal for us. When we played in Seattle the audience was ninety per cent black, and they really got off and we got across so well. That was when they began playing us on the black radio stations."

Later, when the band showcased at Avery Fisher Philharmonic Hall in New York City they attracted a higher per cent of blacks than even LaBelle had done. "But it's not that we're trying to win a black audience solely", saxophone and keyboards player Roger Ball stresses, "we've tried to get as wide an audience for what we do as possible. It's great to be played on a black station, because it's rare and those are the stations we listen to ourselves most, but it's also great getting rock stations, or even the easy-listening stations. Regardless of barriers and differences we want our music to reach just people."

The AWB are also pleased that so far nobody has accused them of pirating their music from black culture. "Black people are very sensitive to anybody trying to cash in on them or rip them off, but we're really not doing that ... and nobody's even accused us of doing it. I hope they recognize that we're just playing what comes natural too".

At first glance it might well not seem "natural" for a British band to play music that so obviously recognizes its roots in crucial artists like Marvin Gaye, James Brown, the Isley Brothers, and Otis Redding. To see how natural and perhaps inevitable it is, you need to look more closely at those roots influences.

During the musically formative years

of fifteen to twenty the members of AWB were growing up in different parts of Scotland, but were hearing the music they might have found in Detroit or Philly during the same period. "The really big record labels were Stax, Tamla-Motown, and Atlantic", Hamish notes. "Motown never lost its grip on Scotland, not even in 1967 and '68 during that 'psychedelic love' period, it was always the music on the juke-box".

The music on the juke-box soon became the music they played, and it was the music that many tough Scottish kids demanded. Hamish recalls his early scuffling days in bands, "when I was starting in a band there was one big prerequisite; if you couldn't play 'This Old Heart Of Mine' - forget it! You had to start an encore with that song, or else the audience would be fighting and throwing things. It could be very tough indeed."

During those years the members of AWB were shifting through a series of different bands. Hamish Stuart was leading "Dream Police", guitarist Onnie McIntyre and bassist/vocalist Alan Gorrie were with "Forever More", original drummer Robbie McIntosh was with Brian Auger's band. AWB's two sax-players, Roger Ball and Malcolm "Molly" Duncan, were the most successful and best-known at this time; as "The Dundee Horns" they became Scotland's answer to Memphis, playing with Maggie Bell's "Stone The Crows" band on record. In 1972 the six came together, with a common idea of the sound they wanted. One afternoon they went into the studio together to see if it could work, and by nightfall they'd cut three songs and become a group.

Even before they'd secured a recording contract they found themselves in America and backing Bonnie Bramlett on

her first solo album. "And, by the way, Bonnie did *not* give us our name, no matter what the press releases say", they insist. Still in America, they toured with B.B. King before getting back to England for Xmas and finding themselves opening for Eric Clapton at his Rainbow Theatre comeback concert.

The recording contract followed, and the result was "Show Your Hand" - the album with the unfortunate white golliwog cover. "I still like that album, but it sounds like a demo now", Hamish remarks, "coming to Atlantic Records and being produced by Arif Mardin helped us enormously". And Roger notes in agreement that "Arif's largely responsible for the sound of our records. He know what to eliminate and what to emphasize."

The combination of this second album and the band's energetic stage performances soon brought them attention. When they opened at Los Angeles "Troubadour" club there were only thirty-five paying customers to see them, but by the end of the week it was SRO, and Elton John, Martha Reeves, and Cher Bono jumped on-stage to sing backup vocals on the traditional encore "I Heard It Through The Grapevine".

It was while celebrating this breakthrough success that an especially pointless tragedy hit the band. Hamish, Alan, and Robbie went on to a late-night party in Hollywood, where a white powder was passed around, and snorted by Alan and Robbie. Later analyzed as

containing pure heroin, the drug caused the death of Robbie McIntosh.

The tragedy has haunted AWB, reappearing in tasteless photos of the band with Robbie's face blacked-out, and "Daily News" front-pages that referred to McIntosh as "a rock star" but ran photos of Cher who had attended the fatal party. Hamish Stuart had shared a London apartment with Robbie and his wife Edith, but was among the first to insist that the group carry on. "You'd have to ask everybody in the band individually, but to me it didn't seriously seem that we'd break up, because ...", pausing to think it over again, "well, because really there's nothing else to do! There might have been something in the back of the mind, but we never really thought of splitting up". Roger agrees, "it's amazing how your mind works in that kind of situation, everybody just got very practical in a couple of days. After three days I was just wondering about who we'd get on drums. And within two weeks we had to get back into it and were playing".

The "Average White Band" tag received a further ironic twist when every replacement drummer to sit in was black. Admiring sessionmen like Stix Hooper and the celebrated Bernard "Pretty" Purdie offered their help until AWB found young Steve Ferrone, who left "Bloodstone" to join the band. But as Roger Ball noted, "I don't find it unusual that we're playing with black drummers, it'd have to be a black drummer in fact, there just aren't many young white drummers who can play like that. We

realized when we were auditioning drummers just how exceptionally good Robbie was, and we didn't want to move backwards at all".

In Steve Ferrone the group now have a strong and creative drummer who fits perfectly with their style, and yet AWB still seem conscious of Robbie's absence on stage, and as fine as their recent concerts have been they seem strangely less self-assured than a year ago when they were playing small overcrowded clubs around London.

On record this problem doesn't seem to exist. AWB's third album, recorded during February and March at Atlantic's 1841 Broadway studios, has all the subtlety and creativity of the second album, combined with a tougher and harder approach. "It has to be as tough and exciting as possible", bassist Gorrie states, "we avoid anything that will reduce that. Too many black groups weaken it with strings and it gets cluttered, with whole stables of groups it's beginning to sound like a big bowl of jelly!"

As sessions continued for the third album the arrangements and interpretations of the songs tightened up and yet became somehow more spontaneous. Four versions were recorded of one song - Leon Ware's "If I Ever Lose This Heaven" - and the sound became more exciting and hard with each re-recording. It could even be that black groups will be influenced by this album, which would take some kind of cycle to full circle. Any average black bands? □



Anthony de Noche

LONDON REPORT

by Charles Shaar Murray

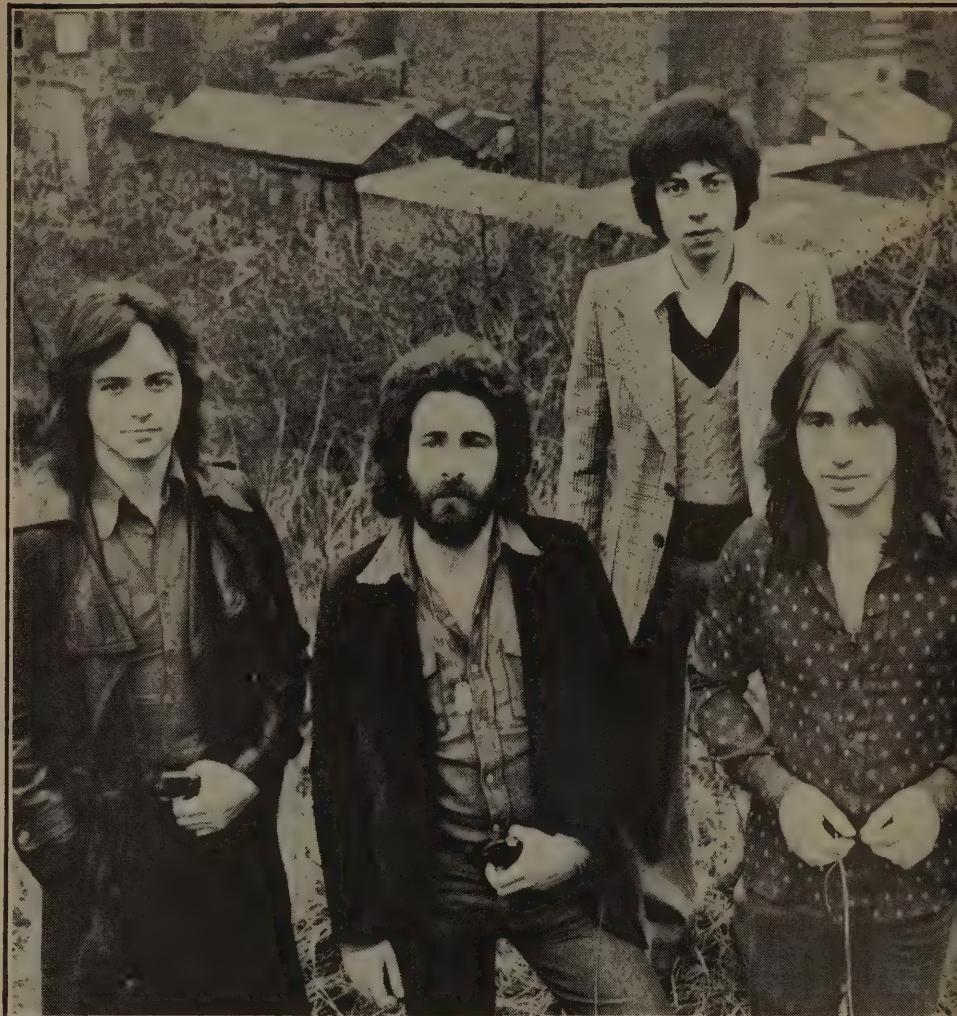
... and this month's secret word is 10 c.c.

Glamorous they ain't, though. Three of them look like superannuated hippies and the fourth resembles, as one British critic pointed out recently, an apprentice hairdresser. The most superfluous object in the world is probably a 10 c.c. poster.

However, they're probably the cleverest, funniest and most downright enjoyable band in England. They play great, write songs as sharp and catchy as a tennis ball covered with razor blades, manage to pack more musical, lyrical and social ideas into one song than most bands could in a quadruple album and produce, record and engineer the whole schmear all on their lonesomes in a studio near Manchester. Sometimes their satire overbalances and becomes so damn mordant that it's just negativist ranting, but that's a small price to pay for such a mammoth injection of wit, charm and sheer intelligence into the tired bloodstream of rock and roll.

Facts, ma'am. 10 c.c. are Graham Gouldman, who was one of the great British pop songwriters of the '60s, responsible for the Yardbirds' "For Your Love" and "Heart Full Of Soul", Jeff Beck's "Tallyman" and more Hoiman's Hoimits hits than I'd care to think about, Eric Stewart, whose tenure as lead guitarist for Wayne Fontana and the Mindbenders gives him an equally great Britpop past, Kevin Godley, who once made a gorgeous and unbelievably obscure record called "To Fly Away" (I bet Lenny Kaye's got at least eight copies of it stashed in his vaults) and a midget Jewish punk called - believe it or not - Lel Creme. "Lel" is a diminutive of Laurence, but Creme? Nobody is called Creme.

Anyway, Stewart, Godley and Creme used to be Hotlegs, who sold two million copies of a ludicrous record called "Neanderthal Man" and became 10 c.c. when Gouldman joined up. The origin of the name, by the way, ties in with the fact when the average man - whoever he is -



ejaculates, he produces nine cubic centimeters (9 c.c. for short) of cum. Hence the name 10 c.c.

They write satirical pop songs which they play with all the force and panache of a Grade A rock band - which they are - only their songs are multilevel farces with so much happening that you need to be in training to assimilate them first time round. They've had scads of hits, like "Donna", "Rubber Bullets", "Wall Street Shuffle", "Worst Band In The World" and "The Dean And I", which just goes to prove that you don't have to be a cretin to sell singles in England - though it does help. I'm sure you've heard quite enough of me bitching about the ludicrous state of our charts, but things ain't getting much better. At the time of writing,

Labelle's "Lady Marmalade" has only just gotten into our Top 30. Who said the British public weren't slow on the uptake?

So anyway, 10 c.c. have three albums out and if you want to maintain your position as the hippest kid on your block, then you'd better get next to "10 c.c.", "Sheet Music" and "The Original Soundtrack." Play 'em a few times until you've sussed all the jokes and then invite around all your friends who haven't heard about 10 c.c. and start sneering at them. Failure to do so will result in a serious status loss, 'cuz the second hippest kid on your block will probably get the albums and then you'll be out in the cold. Don't say I didn't warn you.

What else? Labelle came into town and tore the place up pretty

good. Elton John introduced them when they played London's Drury Lane Theatre - their only British date - and the likes of Gary Glitter, Ian Hunter, Mick Ronson and Morgan Fisher showed up to groove on it. In London, Labelle are the secret word, and Nona Hendryx already has a sizable fan club - among straight males as well, he added hastily.

Hunter-Ronson will probably be old news by the time you get to read this, but they've been causing total chaos in the New Musical Express photo file department. When Ronno went solo last year, we opened up a Mick Ronson file and moved all the pictures of him on his own from Bowie's file to the new one. When he joined Mott, some sixth sense led us to keep the Ronno file open, but when he and Ian left again, we opened up an Ian Hunter file and a Hunter-Ronson file. All of which means that the lovely but harrassed lady who looks after our files is so confused that she reported to CBS for work the other day.

Talking of Ian and Mick, they're almost through with their tour over here, and the most curious thing about it is that the audiences seem to be mostly Ronno fans. "Ron-son, Ron-son!" they shout, and Ian doesn't totally win them over until they storm into the closing medley of old Mott hits like "Roll Away The Stone", "Golden Age Of Rock And Roll" and "All The Way From Memphis." Plus the "Dudes" encore, of course, which really sends everyone crazy. Ronson nearly gets torn off the stage several times - which never happened during any stage of Mott's career - and since Ian's solo album, which for all practical purposes is a Hunter-Ronson album, is excellent, it seems as though the Hunter-Ronson band has the potential to be bigger than Mott ever could've been. Still, they'll be over your way soon, so judge for yourselves. I think you'll dig 'em, though.

"Tommy" just opened here with all the customary pomp and ceremony. Me, I just hope that the movie, which is spectacular but confused as was Pete Townshend's original work, gets the little monster of the Who's collective back, because it's stifled their development in so many ways. Think about it.

Incidentally, it's snowing. At Easter. *Oi Veh!* □



Michael Putland



Once, in Berlin, Germany, there was this rock writer - who me-ha! see how I cannot lie. Nom of this third person rubbish in this ship. No my God! Was that third person? If it wasn't I'd swear on oath that there were three people in the room whilst it was typed. Enough. And it was the third person who typed it. Enough.

Once, in Berlin, Germany, I was sat in a hotel lobby, drunk, per usual. Yes, I am perpetually drunk. To live this life sober would be to live a lie. Enough. I was drunk in a Berlin hotel lobby, and it was 6:15 p.m. Had it been 6:15 a.m. I would have been drunk in the lounge of Heathrow Airport, London. But back to

guess what the moral is to this parable?". And there would be silence. I always knew. I would stand up straight, and in perfect English would answer: "Do not piss into the wind."

Anyway, what this parable is about is this. When I first became a rock critic, which was way back in 1968, things was bloody different to what they are now. You were the one who nobody ever knew, I mean, people read your by-line, and one supposes, they became fairly familiar with it, like people become familiar with the colour of the bottle of their favourite stuff. They never think to stop who picked that colour? No, why? All they

He becomes a silly prig who finds more pleasure in writing about himself than the artist. It is hard to talk to artists. They are from Mars. But they can be reached. I found myself talking more about myself than the artist. I reasoned with myself one evening, midway through 1972, and wondered whether I was right or wrong. I realized I was becoming cynical about the rock world. To stay, I thought, would be wrong. I resigned.

I mean, my way of thing, one a critic becomes bigger than his by-line, he/she should get out - and prove him/her self. If you figure you're bigger than the artists you're writing about, then fling down

SOME REFLECTIONS ON ROCK CRITICS

How To Spot One, And What To Do With It

by Roy Hollingworth
(a retired rock critic now living
on a pension in Anchorage, Alaska).

the lobby. This delightful creature approached me, dripping womahood over my boots, and immediately arousing the beast within me. In perfect English she asked for my autograph. I was stunned. I looked her solidly in the breast, being seated at the time, and told her, in perfect English, that I was not a member of the band, and she wouldn't REALLY want MY autograph. In perfect English she told me that she knew I wasn't in the band, that she knew who I was, and she did indeed want my autograph.

Stunned yet again, I picked up a copy of the publication I was writing for, turned to one of my million articles in it, tore out the by-line, and gave it to her. "I do not feel a rock writer is worthy of entering your book in pen - take this!".

"I understand your modesty", she replied, "But please sign with this pen, on this page." Okay, I said, took the pen, and with a swift turn of the wrist wrote the legend "Walt Disney" in her book. "Let's say that now he's gone, I'm signing for him", I said. "He left instructions?" she asked. "No, but he doesn't mind in the slightest. Now perplex my brain no further, either sleep with me, or go."

You may not understand what I'm getting at. Few people ever do. I write in parables. Always loved them as a child. My chums hated them. I loved parables. You know, those ancient ramblings by ancient men who spent 2,000 words anciently rambling on, and the questions at the end was: "Now children, who can

know is that it's recognizable - and they love the stuff that's in it.

You were the one who "met the stars", but you were just a name underneath their headline. You were writing about THEM. Not about yourself. All you were was all you were. A by-line. And rightly so.

Now, that I am retired, I can talk about myself. I mean, I love cats; smoke a lot; adore Heinz beans; have very smelly socks; urinate in empty beer cans in cars when the driver won't stop; adore Keats and Tennyson; hate ALL American poets; admire Patti Smith because she's from Mars ... endless, endless.

But to get to the point of the parable-rock critics were once faceless creatures. Now they are bloody stars. And wrongly so. I don't read rock papers fiercely anymore because what I tend to see is this:

"I'd had a hard morning in the office, and with a deadline to catch I had no time for the boring intellectual who confronted me at the door to Mike Mercury's hotel room. He was wearing a Gucci walley, and a pack of Malboro's on his head, and whistled a reggae version of "Stars and Stripes". I felt like ripping his spleen out, and did. Then they kept me waiting in the room, because Mercury was taking a leak. Taking a leak! Jesus, I had a deadline to catch, and this guy was taking a leak." Enough.

In other words dear reader, the reporter ceases to become a "reporter".

your pen, and YOU get up on stage. I did. How I weep over those artists I slammed. I weep. Not that I wasn't sincere; journalism purely taught me how to become a hound. And hounds eat meat and don't ask its name.

Enough for this little while. I have to help cook dinner, and salvage the shrimps which I boiled instead of fried, and everyone coming around tonight likes EVERYTHING fried. That's Americans for you. I feel in one evil mood, and shall show my animosity by breadcrumbing the damned knives and forks, and frying those buggars too. And they'll eat them. Take a break for a while. Worry about me.

While Roy is cooking we'll probably get down to a little serious writing. Yes, it's Hermes here, Roy's faithful typewriter for the past nine years. He's abused me like Hell but there's something about him that just keeps me hanging in. We won't go into that right now, but I just wanted to let you know where I stood.

What Roy was trying to say was that rock critics are a strange breed of folk. The immediate criticism that any musician makes of a rock critic is that he/she is "just a frustrated musician". There's a great deal of truth in that. My way of thinking, albeit I'm just a little Swiss typewriter, is that the best rock critics are indeed extremely frustrated musicians.

I mean, when Roy first joined the staff of Melody Maker he was soon to find out

that every member of the staff played, or dabbled with an instrument - whether it be a Jew's harp or a guitar. His idol, and mentor, Chris Welch was an excellent drummer, and played weekends in a band. It's okay having a flair for writing, but if you're going to write about music, you really have to know a bit about music.

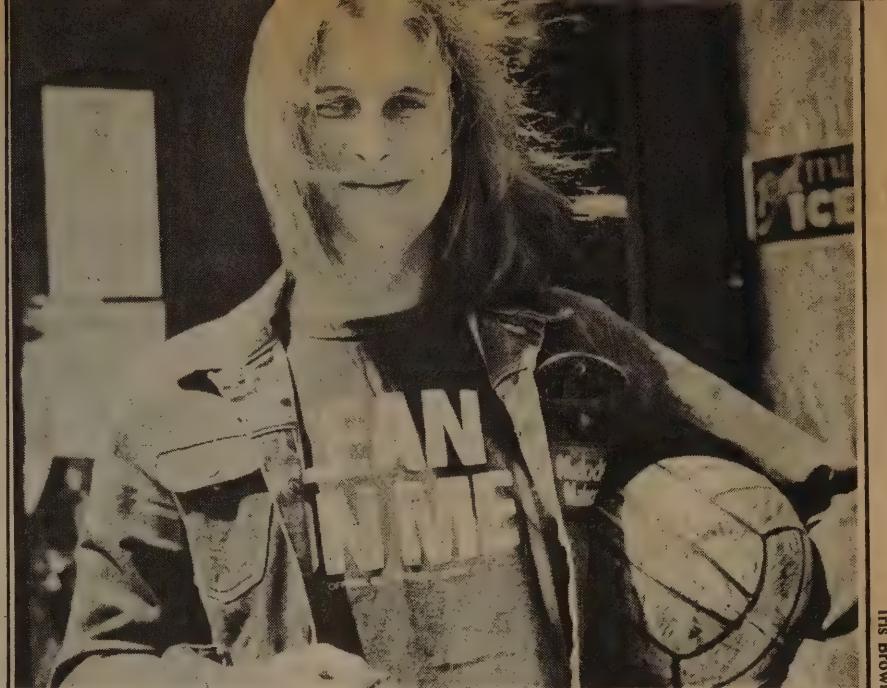
Any critic reviewing a concert must have the necessary experience to "respect" the music being played, whether it pleases his personal tastes, or whether it hits him like flak. It's no use a critic palming something off as "a load of rubbish" without saying exactly WHY he feels it's a load of rubbish. He must be fair, and give equal time to every group he hears. He must give the lowest of bands the same respect he would give say The Rolling Stones. Only that way does he become a valid voice - an experienced source of opinion. To write purely about "The Biggies", and neglect struggling musicians is nothing short of being totally unethical. A fair percentage of those struggling bands DO make it big, and as Roy has experienced to "find" a band and love it in its struggling days, and then watch as they do make it big-time is a beautiful experience.

Good rock critics are few and far between - excellent ones can be listed on one hand. That leaves hundreds, who are in my opinion BAD, and do not deserve the authority they are given. They abuse it, and in doing that, they abuse music. And for a rock critic to abuse music, well, that's like abusing his mother. These are my opinions, and as I said before I am but a small Swiss typewriter.

If rock has become the significant musical form we all believe it is, then it cannot be abused by a bus-load of critics who think G-strings are something strippers throw to the guys on the front row. Unfortunately 90 per cent of rock critics around today do indeed abuse the music. Being a swiss typewriter, I am an idealist, and know that things will not really change in that area. We will always have to tolerate this rash of bad critics. All we can do is voice our disgust, for the record.

There are all types of critics of course. It is unfair to totally generalize that 90 per cent. Some, although they don't know their ass from their head, are fun to have around. They'll go to a concert at the Carnegie Hall, New York, and review it from the bar, which is downstairs. Oh, Roy has done this. In his latter days as a rock critic he slipped into all manner of bad ways, mainly because he was bored. But some of these "non - critics" who prefer the bar to a seat are extremely funny, and are indeed "characters" in the rock world. But they should not classify themselves as critics - they are purely "characters", and that is that.

Then there are the "mock intellectual" type critics, who will hear a song, and "interpret what it's all about." He will "read" things into it, which is not his job. The only people who really know "what the song is all about" are the musicians who wrote the bugger. They are available



Portrait of the author as a former critic.

to be talked to, and should be asked.

But the "intellectual" will not ask. He "knows".

Rubbish!

As we have mentioned before many rock critics are indeed frustrated musicians. No frustration is a strange head. It can either spur the writer on to great things, or, as the writer realises his incapabilities, it can turn ugly. The writer in turn becomes a monster.

There are many monsters about. Many of them are in high positions in the world of rock journalism. They trod on a lot of people to get there, and they are never afraid to tread on more. To them, that is their job. In truth, they have purely sold their souls to the business world, and once a writer allows that to happen, he can no longer be acknowledged as being "valid".

Safety is something a writer is perpetually looking for - but he should never find it. He should always be wondering where the next penny is coming from. That way he doesn't get fat, lazy, and cynical. As soon as he does become fat, lazy, and cynical, he really should get out. But it's a scary world out of the womb, and he prefers the safety of it. He stays. That's why we have so many fat, lazy, and extremely cynical rock reporters. They will always be there. There is nothing we can really do. Except, like me, and like Roy, just don't read them, don't listen to them, and pretend for as long as possible that they don't REALLY figure, and in actual fact don't really exist.

I'd like to thank you very much for allowing me to burden you with my thoughts. Glancing over my keys, I can see that Roy has frantically finished cooking, and with his hands full of grease and his head full of beer, he's about to lurch over, and punish me with his hands. What he says will make no sense at this point. He doesn't know what I've written,

and seeing as he never personally reads back anything he writes "or thinks he's written", he'll never, ever know. Good-bye, Good-luck, and next time you order a ham and Swiss on rye, think of little old me.

Bloody hell fire. I'm not joking, but frying up three pounds of flounder, two pounds of scallops, and a bloody sink-full of shrimp is no bloody joke. Now I sit and look at it, all filthy brown. Greasy as a truck - drivers armpit, and smelling foul. What a way to ruin fish. I cried while I was frying it, I really cried. Now if it was left to me, I'd broil everything. That way you can actually taste the fish. Frying up all the stuff, well you might as well bread-crumb an old bloody shoe, hide it with cheap tartar sauce, and serve that. They would never know, never know.

Where did we get to with this piece? What was I talking about? Ah yes, I've got it now.

The reason the Great Plague reached as far North as Eyam, Derbyshire in 1463, was due to the fact that a certain London tailor delivered clothes to the village, per usual. Now he was from London, right, and London was full of The Plague. And of course the germs were in the clothes, and with the exception of about 20 people, the whole village was wiped out.

You had a horrible death with The Plague.

First off you got ugly great scabs appearing on your belly. Then all over. Gradually the colour of your skin darkened, until almost black (hence the name Black Plague). Tortured to death due to the fact that your intestines were rotting, and falling out, you began to roll in agony, pulling out your hair and shouting foul obscenities at your wife, who was also black and rolling all over the floor. And all because of that bloody tailor.

Did I prove my point? If not, write me care of Lisa. She understands. □

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THE STONES ARE BACK...

And With A New Boy In The Band

Earlier in the year, Keith Richard told Hit Parader, (April issue) "What we're thinking of doing is something like this; we'll go and do some sessions in December to start recording a new album which we hope to have out by May. Because hopefully in June we'll be starting a tour which will last a year altogether. It would start in America, and go through there until about August, with maybe South America and Canada thrown in there during. After which there would be a break when we'd hope to get a live lp out of the American tour. Following that, around November, or October, or something - would probably be the second half of the tour which will probably be Australia, Asia and ending up in Africa. There we hope to make some kind of a movie, a different kind of a movie, not just a documentary. But it's up in the air, that one. Anyway, that would take us until about Christmas, when we'll have another break, and we'd have to start recording another album because by then it will have been a year since we'll have done the one we're planning to do now, if you follow me. Then .. it goes on for the third part of the tour - which would be Europe, England, hopefully the Iron Curtain, which would take us a year from the start of the tour. That would be one June later, and it would all end in June, 1976. That's basically what we've been talking about."

(continued on page 53)

Michael Putland





THE HIT PARADER INTERVIEW

JIM DANDY Black Oak Arkansas

"Ain't Life Grand?"

Caught the blond tornado from Heaven, Arkansas on a brief New York stopover enroute to an extensive British tour for Black Oak. Comfortably ensconced in a corner of his suite at the Park Lane and somewhat mellowed by time zone warp, Jim Dandy held forth on a wide variety of topics both present and past. The charismatic lead singer and spiritual spokesman for the everpopular Black Oak Arkansas was his usual forthright self, showing virtually none of the inherent media paranoia that plagues so many of his peers.





Neil Jones

HP: You're about to do a European tour that will cover what areas?

JIM DANDY: Just England this time, 'cause last time we concentrated on Europe in general on a festival level like Germany and France. We just did London and Manchester in England. This time we're gonna do somethin' special for the people in England from an economical standpoint. That's what we're pushin', we're tryin' to set an example for other people, to set a "day and times" type of thing for other people, 'cause we are a people group. They're really flippin' out for us over there and we think that's far out. We just got through with a great tour over here, we set a record at the Spectrum in Philly this time around. So we're just gonna charge a pound to get in, usually it's two and a half pounds or somethin' like that.

HP: You're going to play in some of the smaller towns..?

JIM DANDY: We're gonna play any town that's big enough on a concert level, all over England and we're doin' one in Scotland up there in Glasgow. They are all like a two to three thousand limit, like the Rainbow in London, but they're all right there next to each other anyway ... 'cause the whole place's about the size of Arkansas. Gonna be there for eighteen days and we'll be playin' about fourteen dates. We travel by bus and by train when we're over there, it's fun.

HP: Do you change your set at all for England?

JIM DANDY: We change in the sense of what's big over there at the time, what people are accustomed to. Lots of our albums weren't released over there. Right now, "Raunch N' Roll", the live album's just been released over there and it's a big success. The "High On The Hog" album with "Jim Dandy" on it just came out over there too, and we're gonna be doin'

some of the things off "Street Party." We'll probably do some things from the new album too. We just finished a new album in L.A. We've got a new producer, Richie Pedoler ... the best thing that's happened to us since rain hit flowers.

HP: You're happy with it...

JIM DANDY: It was great, I ain't even gonna try to hype you on it, I want you to hear it. It's a whole new turn with the real us being able to be seen. It took us with the right material, the right time and place and everythin'. I think the reaction'll be kind of like: 'Wow, I'm glad Black Oak finally did this kind of thing.' It's us on a very workingman level, with the kind of concepts everybody can relate to. Whether it's sex ... or the economy. **HP:** Richie Pedoler has a pretty good track record...

JIM DANDY: Yeah, Three Dog Night, Steppenwolf, Souther/Hillman/Furay was the last thing he did. We're gettin' a whole unit together right now. He's only got us, he don't have Three Dog anymore, and he actually just turned down

they notice a definite difference in the overall sound?

JIM DANDY: Oh yeah, there's more fidelity. My voice is more appealing instead of left out in front like a sore thumb ... 'cause there's nothin' wrong with my voice. There are things that people may not like about it, but it's me-handicap or virtue, it's different. In this day and age a little bit o' that don't hurt you none. This album also displays some group vocal things which have been hidden all this time, which they never wanted to pull out of us. Which we've always had, we used to do harmony things all the time. We've got some very far out things on the country sides, I'm just lookin' forward to everybody hearin' it. First time we're doin' a portrait shot on the cover too, everybody knows about our brotherhood thing and our loyal following, so we've saved this close type of portrait thing till now. You've never really seen us on an album cover.

HP: There's a lot of talk about how grim the concert scene is right now, you've just finished a long tour, how do you feel about it?

JIM DANDY: It is, it's tough. Some of the bands are playin' too much, it turns into a handicap. Gettin' as well known as water, runnin' out of a tap.

HP: It's taken you a while to break through in the Northeast.

JIM DANDY: You can't hold a good man down. We like it this way, 'cause the foundation is thick, it's solid, solid enough for us to build something on to it that'll go very high. Like nature makes a mountain wider and thicker at the foundation and it goes up into a peak.

HP: So it was a good tour?

JIM DANDY: Oh yeah, it's gotten to where they can depend on us. We've become good at what we're doin', also tourin' has given us the time to learn the



Steppenwolf. He already had us and he didn't want to mix ... he just wanted to center it down to where he could enjoy it as art instead of supply and demand. When you're a talented person a lot of people want you to do that kind of thing. He's really into it, he's a musician as well, a guitar player, he's very good at classical stuff. We've got a lot of guitars in our band that have always been kind of neglected. We always knew that we could take care of ourselves anyway, which we did. Which they kinda regret, 'cause they never did us no favors and we don't owe nobody no favors, we're in a great position. And we got a new guitar player, "Little Jimmy" (Henderson), who's just a real ball of fire. Between him and Richie, this album has become to us an epic album. We're callin' it *AIN'T LIFE GRAND*, and we think it is.

HP: If someone who listened to it was familiar with your other work, would



Mike Putland



technical side of it, 'cause the records didn't deserve to be up there with an Elton John, although I can stand alongside Elton John any day and get respected just as much. People wonder why, I know why, it's "day and times." I'm the right kinda guy for right now, and I can dig it 'cause I know I'm the way I really am, the real me. At the same time we're gettin' together the technical side, the studio side. We could always play good live, we got off on people. But when we'd got into the studio away from the people we love so much, it was uh ... alienation. A thing we had to get over with. We had to understand the studio and microphones like we understand video and cameras, now we've got it all together. We just got finished hosting the *Midnight Special* ... We co-hosted it, I did the whole trip, even introduced Ruby (Starr), she sang with me on "Jim Dandy", and we hand-picked a group for her named Grey Ghost, they got a new contract with Capitol and their first album will be comin' out a month after ours. I introduced her in a tuxedo. I already had it 'cause I'd been to the Governor of Arkansas' Inaugural Ball. I figured they wouldn't be expectin' that one on TV, I could really throw a bone in there, take 'em by surprise. It worked out great, did eight songs, probably be on in the last half of March. Alvin Lee and Company and Montrose and us, that's the show. That's the thing with video, you gotta realize there are other people on the other side of that camera.

HP: You're obviously a very visual act, with you as focal point. Are there any film projects for you or the band in the near future?

JIM DANDY: Not right now, I want everybody to know that rock n' roll is where my head is at, and not that I'm gettin' anywhere else. People have come to me with ideas like that and I told them that there were fantasies I hadn't gotten to yet. In my spare time I'm learning dialects and other kinds of dancin', I'd like to be a character actor too. All it is, is bein' uninhibited and believing in the part you portray.

HP: How is everything up in Heaven (Ark.), have you put in a studio yet?

JIM DANDY: Yeah we got one up there now, it's a regular studio without the board and the control room, it's got baffles and a speaker system and all. Regular studio equipment that just sits there all the time.

HP: And the community up there?

JIM DANDY: Where we live is right in the middle of the woods, the only community is us. Ruby and them live up there too. Our clan .. we're the youngest, the strongest, and the richest clan in the mountains. Right now we're the youngest native Arkansans to own that much land. We're gettin' across to a lot of people, we put that school in up there, we got involved. And also, we're the ones they ran out, so it's a whole thing. They don't mind saying they was wrong, as long as they really believed it.

HP: Going back to the new LP for a second, any chances for hit singles?



JIM DANDY: There definitely is, but I'd rather just talk about good songs. There's one in particular, we always do one non-original on each album. This time I'm gonna do somethin' different; I ain't gonna let nobody know what this one's gonna be so they don't get no preconceptions. It's a song they've probably heard

in their lifetimes, some of the older ones, I think it's gonna be a nice surprise.

HP: You mentioned the instrumentation's changed on this one...

JIM DANDY: Yeah the guitars and other instruments are featured better, and noticed. They sound more tasteful, 'cause we have somebody on the other side of the board who knows how to give them the respect due. Their musicianship has never gotten out to me, they've always seemed hard and crude, same way I did almost like on purpose. People didn't always put a lot of care and time into us, we did "Street Party" in fourteen days.

HP: What about that early album that's just been re-released?

JIM DANDY: Oh that Stax thing, "Early Times"? That's an old, old thing ... we'll live through it. We still play it at home. I can dig on it ... I don't want to sit here and tell everybody it's a work of art or anything. Just a bunch of country boys and their first effort in the studio, doin' somethin' you might not expect. Actually some of the songs are kinda weird. We just got back from New Orleans and were trippin' on LSD and all these crazy things, not that we were really gettin' psychedelic with our music. We really had a lot of the soul background which we were living among (Memphis) at that time. We were recordin' on Stax, doin' a lot of rhythm and blues, which we still have in our veins. Rhythm and blues and country is what made rock n' roll what it is, and we're fully adapted to both, and have been influenced by both, as well as people from the folk era like Bob Dylan.

HP: You guys are on the road a lot, and you obviously come in contact with a lot of other bands. You've never really commented on some of your colleagues in print, are there any bands out there working that you enjoy?

JIM DANDY: It's hard for me to respect people unless they really believe ... when I say I like a singer I mean his heart, not so much his physical ability. There ain't a lot of 'em that have got my admiration, 'cause their concentration ain't there. Seems like there's somethin' else on the side. When I hear a record, I'd like to believe that group means what it's sayin', who lives it as well as plays it. I like the Who ... I like Bad Company for a new group.

HP: I wanted to ask you about Paul Rodgers...

JIM DANDY: Yeah, he's one of my favorite singers. I liked him when he was in Free too. I really like his melody lines and his words, I like the way he uses things. He's very casual and he comes off so cool. He's got a good gritty voice, and it sounds masculine and rough but still sounds melodic. So much for him, let's see ... who else? 'Course we always dug Bob Dylan, I'd pay to go see Bob Dylan, very few people that I'd pay to go see. He did the same thing to my mother that I do to some kids mothers nowadays. When I used to put "Subterranean Homesick Blues" on, that one in particular drove her up the wall. She thought he sang terrible, hated him. Now I've rounded her



Andrew Kent

"I'd never been in a position before where I'd been on tour with a successful album" Mick Ralphs said, talking about the phenomenal success Bad Company had on their very first time around in the States. "It was always that I was either on tour, or an lp was out — but the two were never connected. Or you came here with a hit lp from England, but nothing happened here. But it was great for us - because the lp did well in England, and everything in America was co-ordinated. The representation from the record company, the press, everyone was really up about the whole thing."

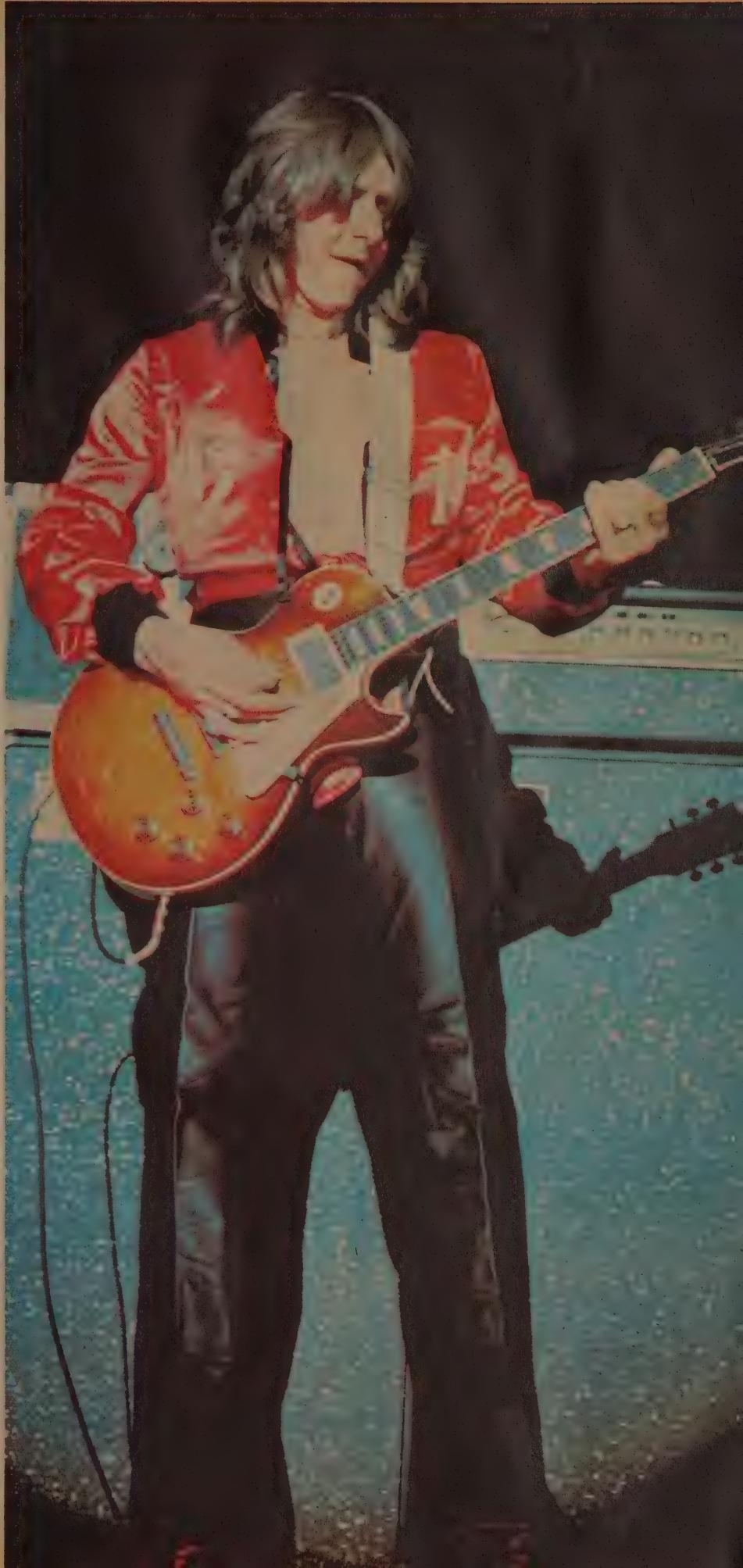
Bad Company's guitarist and I were sitting in the Continental Hyatt House, it was the day before Bad Company was to perform at the Long Beach Arena as part of Don Kirshner's Rock Concert TV Show - and we had no idea that nine months later the very same group of four British boys would be headlining in New York's Madison Square Garden. But there was no doubt about it, Bad Company was *the* hottest group to take off all year, actually - in many years - selling over 1½ million albums, shooting up to Number One on the charts, and drawing fantastically enthusiastic audiences wherever they performed. It was quite satisfying not only to their fans - who had been waiting for just such a hard rock, straight ahead band, but for those people who worked tirelessly on their behalf. To say nothing of their record company executives, Led Zeppelin, to whom Bad Company represented the first, and obviously overwhelmingly successful, product, on Swan Song Records.

"We were very confident when we put the whole thing together..."

"You know," Jimmy Page said to me backstage in New Haven when he came to see Bad Company on that same first tour, "there really are similarities between this band and ourselves. Two of them - Simon and Paul, were in Free together, like Robert and Bonzo were, and the chemistry just works so perfectly. There's so much energy there - it's really a virile thing."

"Being the opening act gave us a chance to try and blow people off the stage," Mick Ralphs continued, back then in Hollywood. "We've been the sort of substitute for the local band, and we've played with some really top groups who have been incredibly nice to us — although there has been some friendly competition on stage.." (What Mick was far too nice to mention was that Bad Company, without mentioning any names, helped sell tickets to a lot of other band's gigs; bands who were the headliners that first time around.) "We would try a lot harder, because we were the opening act and wanted to make an impression, and then we saw the headliners try that much harder because of us, and the whole show was better as a

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THE BLUE OYSTER CULT

On Your Feet, On Your Knees, On The Road

by Lenny Kaye

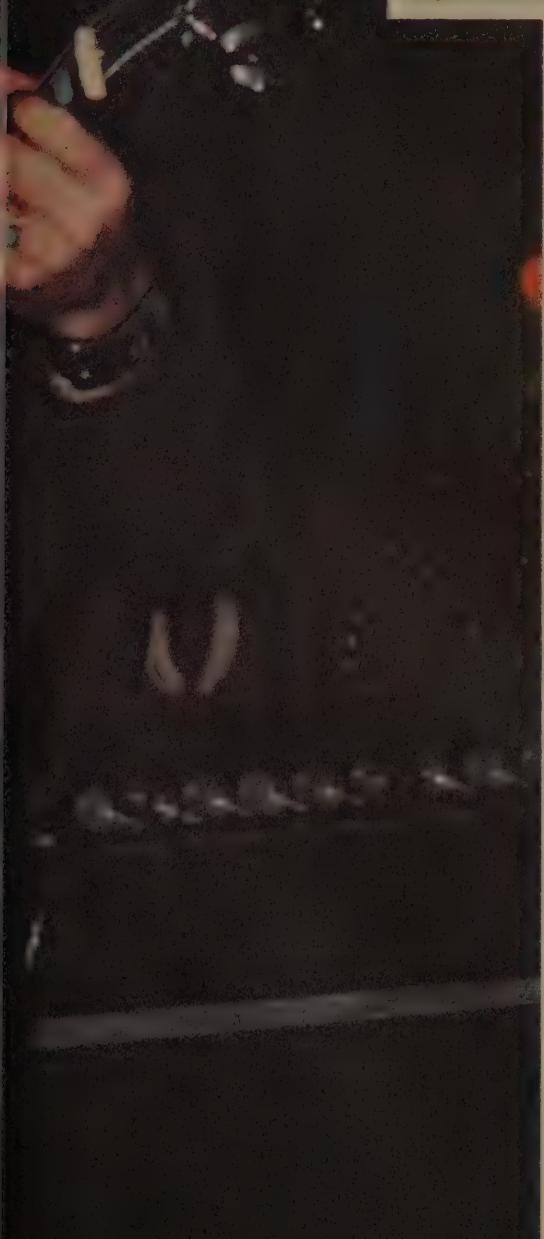
Weariness painted on their features, the Blue Oyster Cult stumble back into their dressing room at Madison Square Garden, followed by the clamor of nearly twenty thousand ecstatic fans still sounding the appeal for an encore. They won't do one tonight - it is, ostensibly, Rod Stewart's show - but the fact that a flickering galaxy of matches was struck to call the group back gives them the rosy feeling of a job well done. Somnolently, they recline on couches, thrown across chairs, catching their breaths, lowering themselves from the energy peaks of their performance.

After a few minutes of silence, the atmosphere returns to normal. Eric Bloom rises to bury his face in a towel; it comes away damp, sweat - stained. Albert Bouchard unzips his short shorts. His brother, Joe, is over in the corner, inspecting his bass for any latent damage. Allan Lanier stretches, kicking off his white shoes. Lead guitarist Donald "Buck Dharma" Roeser walks over to a wastebasket filled with ice and bottles, selects a Heineken, cracks it open on a convenient door latch.

"That," he says, pointing to yours truly and then to the still-apparent remnant of uproar in the main arena, "is why we did a live album. The raw side of us has never been captured. It's like wax build-up on a kitchen floor. Our studio records have been almost academic compared to what we do on stage."

Eric nods and agrees. "Most of the studio tunes were worked up right before we recorded them. In our live arrangements we elaborate on them quite a bit. For us, it's our best sounding record."





The album in question is *On Your Feet Or on Your Knees*, a vivid recapture of all that is best about America's darkest and, in some ways, most misunderstood attraction. Contrary to their black mass image, the Blue Oyster Cult are nothing if not superb rock and rollers, cut with a frenzied guitar attack and a stage show built on effect and counter-effect. Touring almost constantly over the past four years, they have built a loyal and steadfast following whose fervor matches the group's own commitment, an appeal that seems to have taken on new life with the release of the live double-album.

They admit to being unfazed by the pressures of location recording. "The best thing to do is not think about it," says Joe. "It's just another show. It can be hard when you see all that equipment, extra sound checks and everything. But it was great when we hit the west coast. We used the Record Plant mobile unit, and those guys are aces. They had it all set up. They fed right off the main P.A. system."

"Well," adds Albert, "in retrospect there's always things that could be different ... a little better cymbal sound or something. But there wasn't much we could do. Our job was to go out there and play it. I was just amazed at how good the balance was. You can hear everything, you don't have to dig for it."

The Blue Oyster Cult have come a long way since their earlier incarnations as the Soft White Underbelly and the Stalk-Forrest Group. Having made a conscious decision to align themselves with the heavy metal underground at about the same time as their official designation as the Blue Oyster Cult, Eric feels even that categorization is not as rigid as it once was. "I'd say we've decided these days that we're not going to restrict ourselves so much. We're going to be unafraid to put out quiet, melodic songs ... whatever it takes. If we're talking about more limitations at this point, we're thinking of



commerciality and accessibility of the tunes."

Are they bothered at all by the disparity between their on-stage malevolence and, as I look around the dressing room, their own quiet, friendly demeanors? "Nah," Buck shrugs off. "I think we get to work out our fantasies on stage ... which is something that not too many people can do. For a moment, you're an actor, you're playing a role."

Eric adjusts his mirror sunglasses. "We're not one of these acts that wear the same kind of clothes on the plane as we do on stage. We prefer to be regular guys off-stage. It seems like you wouldn't have as much imagination if you lived it all the time."

More than the myth of the continuously flamboyant rock star is laid to rest by the Cult. Contrary to popular belief, life on the road is not all fun and games, a migratory trudge that soon loses its glamor amidst the realities of day-to-day living. "My niece is seventeen, right?"

says Eric. "She can't believe that I don't party every night of the week. It's true. People think you never sleep, eat ... I mean, we hung out with Alice Cooper on our whole tour with him. Maybe three times did we do any "partying" after the show. And then it was go to one of the motel rooms, and you sit around and drink maybe a six-pack of beer, and you watch whatever television is on at three a.m. in the morning, and you shoot the breeze.

"It's very mundane, when you come down to it. It's a job. Maybe because we're not in those money brackets where we can afford to rent a room and throw a bash every night, buy cases of champagne, call the massage parlor ..." Several more suggestions are tossed gleefully around the room.

"You really get tired after a show," chimes in Albert. "You're usually too wired to go to sleep. When you're finished playing two sets like we play 'em, it's hard to think about socializing."

"Listen," says Eric. "I wish every night was Detroit, Chicago, L.A., Atlanta, New York ... but it's not. Most of the time it's Kalamazoo, Decatur ... those places. We love 'em, but you're staying at a Ramada or a Holiday Inn, and it's the only motel in town, or one of the two or three, and the only thing to do is look around for the all-night diner or read a book or watch TV. *Beverly Hillbillies* reruns, most likely..."

"Years ago, maybe groups used to drive limos into the pool and toss television sets out of the window. But we've been to too many motels where we have to pay up front because a rock group has been there three weeks before and totaled the place out. It's not the way we are. Except," he chuckles, "for end-of-the-tour parties."

Dharma tosses his bottle into the self-same wastebasket and reaches for another. "Actually, the roadies get into the parties more than the bands. They really have frustrations. At least we get our rocks off on stage. They just have to sit behind the amps and make sure everything runs. They never have a chance to let it all out. You might add," he says, "that we have the best road crew in the business. They're like our friends, rather than the guys who just carry our equipment ... Mo, Sam - who used to work for Hydra, Rick ... Richard and Carol who work the lights."

It takes a band like Blue Oyster Cult between forty and fifty thousand dollars a month to break even from touring, a sum that effectively disbars them from most luxury frills. "Out of that we have to pay for trucking, motels, flights, insurance, equipment maintenance, salaries - for us, the four roadies, a road manager, a business manager, a personal manager - the booking agencies, loans we've taken out ... lighting companies, sound companies ... effects we carry, the lights, overtime charges for the hall if our show runs over. To make a living, we have to gross all that and more. It's hard for a new band to get that kind of bread. It's not an easy business."

Joe shakes his head. "Just keeping up with the technology is enough to keep you broke. Sound systems are more sophisticated than ever ... just when you think you're getting ahead, something else comes up. Like last week in Providence, we had a thousand dollar instrument stolen. Our profit margin for the show is maybe fifteen hundred bucks. That's where it goes."

The same frugality extends to their personal choice of instruments. Buck: "The guitar I play now is a '74 Les Paul. I also have a '69 SG. I wouldn't mind having one of the earlier models, but I really can't afford it. Maybe if we had to, if the sound was so much better ... but it's not. The increment of improvement for a fifteen year old guitar versus a new one is not really enough difference to warrant it costing triple. It's nice to have it, like a limited edition print, and those old axes will always keep their value ... but we're dealing with necessity."

Albert notes that the same doesn't necessarily hold true for other instruments. "Keyboards, drums, are always getting better. I've just got a new





set myself, a new plastic kind called Zickos. There's a noticeable shift in how they're constructed. I used to have Premiers, but this is the first plastic set I've owned."

Over in the keyboard department, utility instrumentalist Allan is particularly intrigued with synthesizer possibilities. "The reason the guitar is the biggest instrument these days is because it's the least mechanical. The guitar puts out the most excruciating, stringent sound you can get from an instrument. A keyboard is very mechanical, you can't bend a note, you can't really sustain it. A guitar is like a horn ... everybody plays guitar like a saxophone, whether they know it or not.

"The reason keyboard players use the Moog is that it comes closer to being able to be a horn or a guitar than any other keyboard. You can bend notes on it, it's a processed sound ... the more human sounds you can make an instrument describe - groaning, whining, crying - the more versatile it is.

"What's going to happen with the Moog is immense. The dissemination of

these mini-Moogs all over the country is like the guitar was ten years ago. Most people only use it for the standard vocabulary of sci-fi sounds, but my advice to synthesizer players is to listen to horn players. The same holds for guitar players. Duane Allman was a big fan of John Coltrane. When he played that slide guitar, there was a lot of horn imitation to it. It's unfortunate that a horn doesn't translate electrically as well as a lot of other instruments, or else there'd be a lot more people playing them."

How do they like large halls on the order of Madison Square Garden? "We like 'em," says Eric. "Even though it's good to make three thousand kids stand up, it's even better to take eleven thousand people with you, if you can do it. And as long as the production of the show and the sound is good, we can do it. You can make a large hall sound good now, whereas maybe you couldn't a few years ago. Technology has improved ... they fly the speakers from the ceiling and it takes care of those round rooms. You can be more dramatic; you get a sense of people hanging on everything you're doing more than in a small space."

Their favorite audience areas are many, though they lean toward the northwest and the south. "New York is really tough," this from Buck, "one of the toughest. L.A., on the other hand, is one of the best for us. We can sell more seats in the L.A. area than any other place in the country. They have a thing about New York groups ... all the people who moved to California in the forties and fifties, it's all their offspring that are our audience now."

The problem of accessibility that plagued the early Cult now seems to be an object lesson of the past. As for their lyrical opacity, Albert feels that "they've made us unique ... more unique probably than we really are. But it's also prevented us from being understood, from gaining that AM acceptability. They don't know how to take us."

Hopefully, this will all be laid to rest with the new album. "We have a hard core of about 250,000 fans," calculated Eric, "because we can see the buying patterns on the first three albums. They all sold around the same, at roughly the same pace. We think the new album will open that up a little, because the live arrangements get right to the point, more so than the studio versions.

"There's a lot of emotion on this record. We picked the cream of the crop, plus three songs that have never appeared on record that have a lot of appeal live ... encore material, really frantic stuff."

"That's right," amends Buck, balling his fist into a casual power salute. "We think we deserve a wider audience than we have. We're out to get the people who have passed Cult by up to now. We're a great band. We're not a bunch of psychos. People think we're too heavy for 'em ... all we ask anybody to do is listen and judge for themselves."

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STONES

(continued from page 26)

While these plans seemed a bit grandiose, this much has been learned by *Hit Parader* about the forthcoming Stones tour: It will begin this June in North America, and the Stones will tour across the U.S. and Canada during June and July. From the beginning of August until mid-September, they will tour South America; Europe and England will be after the U.S. tour, sometime during the season 1975-1976. New York City will get a chance to see the Rolling Stones perform at Madison Square Garden for six nights, from June 22nd to June 27th, and in L.A. they'll do the L.A. Forum for five nights from July 9th to the 13th. There will be seven outdoor dates, at presstime these set included Kansas City, Cleveland, Memphis, (on July 4th) and Jacksonville, (August 2nd).



At Madison Square Garden the Stones will use a revolutionary stage, nothing quite like it has ever been designed for a rock and roll concert. Broadway veterans Robin Wagner and Jules Fisher have helped to design a *lotus shaped stage*, all trimmed in neon. All the lights and sound equipment will be above the stage, almost ten tons of it, and Jagger will work with a radio mike. Only the amplifiers will be lined up on the stage. Described as "an environmental stage" it will enable Jagger to go well into the audience. (The "leaves" at the side of the stage come up, almost ten feet at the back, 4'6" at the tip, and there's a 76 foot long incline... apparently it gives Mick freedom to move everywhere, no longer restricted to merely running back and forth in the front or the back of a usual stage.)

Their production will be modified for the regular halls, for the Garden and for the Forum it will be the more elaborate stage. Obviously the production has involved a lot of work, and both Mick Jagger and Charlie Watts have both spent

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MAHAVISHNU

(continued from page 9)

out with classical piano and guitar lessons early on, he absorbed a number of influences along the way. People like Muddy Waters, Django Reinhardt, Tal Farlow, John Coltrane, and Miles Davis. In the early days, he played a lot of blues: "The beauty of the blues is its simplicity. You hear it, and you get a strong feeling, a feeling that you could do it too. 'Cause it is simple, it's an essential thing. Obviously it's abused a lot, but it shows that with just a few notes — you don't need superhuman technique — you can just pick up the guitar and sing your heart out. Everyone wants to express themselves in some *heartfelt* way." Speaking of "superhuman technique", what about the fact that a portion of his audience is drawn to him principally on the basis of his phenomenal technique; as manifested by his blazing single-note barrages that encompass the total geography of the fingerboard? "The fact that people say I'm fast. I play fast, but it's all arbitrary from whatever standpoint you're coming from. When it comes to technique, I know how far I have to go. I've got a long way, there's no end. It's not so much speed, it's accurate articulation of your deep feelings. There's a way of playing that demands a greater and greater technique actually. As your feelings become more refined, and as the demands on yourself increase, the whole thing of what not to play and what to play becomes a big question. It demands more inner technique too."

Branching into current projects, McLaughlin has two new albums completed and ready for release. One is John playing acoustic guitar with Indian musicians as well as singing some devotional song / poems with his wife. The other one, slated for immediate release, is entitled *VISIONS OF THE EMERALD BEYOND*, a fiercely melodic collaboration with Mahavishnu Orchestra II. The second incarnation of the Orchestra may not be as well known as the first, but if McLaughlin's enthusiasm and respect are valid indicators, they soon will be. Citing all of them as "giants" and "phenomenal talents", he runs down the line-up that includes: among others Jean-Luc Ponty on violins, Michael Walden on drums, Ralphe Armstrong on bass, Carol Shive violin, and Philip Hirsch cello. The new band is very young, disciplined and well-versed in all forms of music. Although he freely acknowledges the very great worth of the old Orchestra, McLaughlin feels there is much more "essence" and "love" in this music. Downstairs in his basement studio, he plays a track from the new album titled "Eternity's Breath". The music seems smooth and focused, his lines are more limpid and pure. The occasional electronic frenzies of the old band are gone. There is more of a concentrated rhythmic and melodic intensity rippling through the instrumental work that threatens to ignite at any minute. All in all, more "essence". □

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LED ZEPPELIN

(continued from page 43)

first time on the tour ... Jimmy's finger was obviously up to it - it was stunning and made the concert seem, well, more complete Led Zeppelin to those who have followed this band.

A party followed the first Madison Square Garden gig, but somehow with Zeppelin - parties always seem anti-climactic to the music. After the Montreal gig we returned to New York and anticipated going to the Jackson Five party held after their Radio City Music Hall concert. However, it was well after the J-5's bedtime, so everyone had to be content with sitting around Robert's suite listening to an Alphonse Mouzon lp. Including David Bowie who had translucent skin, a green fur midi-coat, and a gray fedora.

Richard Cole, Bonzo, John Paul Jones and I made a getaway at this point, and went to J.P.'s for a quiet drink. I asked Bonzo if he put his drums through a phaser or something to get that sound he did during "Moby Dick". "It's all magic," he replied, "don't you see me playing with little black wands?"

In Detroit Robert was strutting and camping it up onstage. "I keep telling him he'll be ready for Las Vegas soon," said manager Peter Grant with a smile, "I said to him - 'Percy - I've got Vegas lined up for you...'"

"You know," John Paul Jones told me one evening, "it used to be that all the rockstars were somewhere in their early twenties ... Now it seems as though everyone's veering around thirty. Wonder what the energy level will be like twenty years from now..."

One thing that was different about this time around for Led Zeppelin was that they returned to this country as record company executives, and successful ones at that. Bad Company's debut album on Swan Song was a Number One lp, selling over one and a quarter million copies; the Pretty Things "Silk Torpedo" was released while Zep was here on tour this year. Discussing Swan Song back during the opening days of the tour in Chicago Robert said, "Bad Company was a great start for the label and the label was a great start for Bad Company. They were such a strong thing anyway, they had to do well. Paul had a lot of following with Free, and it's always been that way with people who have been in groups in England — ones who have had some acclaim, the audience is ready to hear what they do when they change horses."

"And it was great for the label because everybody was aware of the label - not as if it was some passing thing. But it's a band like the Pretty Things that are going to be a challenge for the label, because musically and visually and constructively - the way they write, it's going to be harder to get them across than Bad Company."

(Changing the subject, Robert talked a bit about bands that he liked, ones he had gone out to see ... and after he spoke

glowingly about the Pretty Things, he said, "There's another band I like - Dr. Feelgood. They are just a joy to watch and to listen to. I like to go to little clubs with my beads around my neck and if I lose contact with that then I lose contact with everything. So I go to a place like that with a mug of beer in my hand and I'm ready to bop to Elvis records all night, and then suddenly I find that there is a band on who are really ridiculous. Dr. Feelgood ... and I started pouring beer all over everything as I listened and danced around and I was hanging off the ceiling watching them, they were that infectious.")

Jimmy said when asked about Swan Song. "Well, I thought Bad Company would be successful. The difference with their start and ours though was that from the first we were so controversial because our second album was so much different than our first one, and the 3rd totally different than the second or first, and that's probably where a lot of our bad press came from ... People would listen to the first lp maybe once or twice and then they couldn't come to terms with our fourth one at all ... admittedly different than the others, I threw so many people off. You know, every time there's a new group - they try to put you in a bag. And Bad Company are in a completely different bag ... Their new album is a bit more adventurous than the first, it's got some real nice vocals on it, and it's very single oriented. It's got about three good singles on it. There's probably none on ours ..." he laughed.

"I do hope that Roy Harper will be able to sign with the label," Jimmy continued, "there are a lot of complications there though. The full extent of which I'm not sure, but I dearly hope that he will come with the label. Because he is so unique, recording wise, - his records are so unique and popular in England within a certain kind of style and class ... You know, thinking people."

"The Pretty Things' album is really great, and they are great onstage. When you think about the old days with Phil May well, it's really true, they didn't sell out. They were the only ones who really carried it on in the art student tradition. That's where all the 60's groups were coming from, from art schools. And they didn't dress up and put on suits for anybody. That's why they got all the slamming and everything, they were really stepped on in the press - much more so than the Stones. Phil used to camp it up more so than Jagger, ever."

"Of course," he added, "it's a different thing now. They've got four vocal harmony things, they're a really musical band. I just know that they're really going to get off on them here."

"You know," Robert said, "we give each other a feeling onstage that is basic, and animalistic and all that - but we really are pleased with what we do and we show our pleasure by playing hard back to each other and of course trying to incorporate the audience. People say I'm naive, but I'm far too oversensitive to have any naivete left in me. I mean sensitivity is



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what killed the cat, you can almost be too sensitive and too aware of the infinite but the enthusiasm is maintained by the fact that we still get off on what we do. I mean it sounds like a cliche, but that's really what it is. I mean if it were anything less than that, well - we would stop."

Talking about why Zeppelin couldn't tour England the way they toured the States, manager Peter Grant told me, "There really aren't the facilities in England like there are here. There just aren't the halls. Oh there are a few - like Wembley, and Earl's Court ... but even those only hold between eight and ten thousand ... You can do football stadiums, I mean the Who did Charlton, and I had two acts on that bill - Maggie Bell and Bad Company. But they ended up putting more people in there than they should have. They could have fit 45,000 people comfortably and they put in about 65,000 — and we had letters to the office from people who said it took an hour to get to the bathroom."

"There has been some flack - not recently, but you know, people saying stuff about Zeppelin neglecting England. But let me tell you, when Zeppelin started, and I know this is the same for Ten Years After, the promoters and the people who owned the halls over there really weren't interested, they'd rather put on a reggae disco, or something. So you had to come to the States, because I remember they didn't want to know about Jimmy Page's new group. It wasn't called Led Zeppelin at the start, but they just didn't want to know."

"Another thing that's been a problem in England is that we've never been able to tour with our lights and sound the way we can here. There isn't the equipment there to start with, but this time - when we play there this spring or early summer, we will fly it all over. The show we've done there is the same, it's not shorter or anything, it just hasn't had the quality, the lights and the p.a. and the effects aren't the same standard that we have here with Showco."

"And you know - if you haven't got the support of people behind them, and the sound and the light, 100% behind them — well, they just shouldn't have all those worries. It's hard enough for musicians, they have to go out and play what they feel. Especially if you're a band like Zeppelin where the numbers very often vary. I mean, when the lights go down and somebody announces the band, well - it's their ass on the line out there..."

"You know, I'm a musician," Jimmy emphasized during one of our talks, "I'm nothing else. And I really like playing. When I've sat in with other bands - like Bad Company twice on their tour and Roy Harper, and so forth, it's because I want to play, I enjoy it. All that time this past year we weren't playing, well - I do miss it. I really need that. Right now Led Zeppelin is a total commitment to me; if you're fortunate enough to have a gift, however small, and you aren't using it, then you are really wasting so much. That's my life really, to do what I'm best at." □

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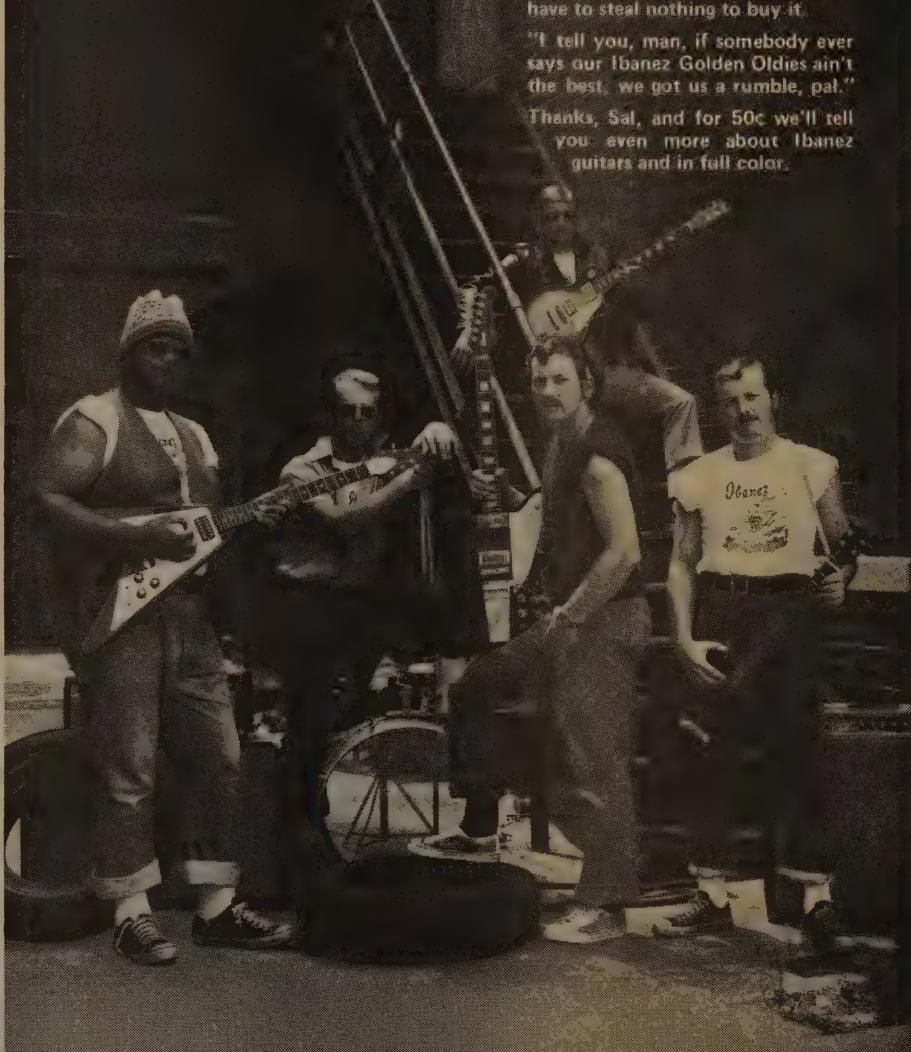
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STONES

(continued from page 53)

alot of time in New York City this past winter season, both extremely involved with the design.

There will be different support groups for different shows, at press time Mich and Keith hadn't decided just which groups would open for the Stones. But it definitely will not be one group for the whole tour. All the arrangements were done by tour manager Peter Rudge with regular promoters in each city, just as if they were booking any other group. It is hoped that the new Stones lp, the one they recorded this past winter, will be ready and complete to coincide with the 1975 Rolling Stones tour.

As far as a replacement for Mick Taylor is concerned, as Hit Parader went to press, the Stones were still looking. Several well known English guitarists have been considered, but — "They've really been looking hard for a guitarist." Jimmy Page told us this year when the subject of the Rolling Stones came up, "they'd ideally like to find an unknown. But it's really hard, you know.. you have to find someone with the right temperament. And of course, the obvious thing for someone to do would be to go into the Stones as a vehicle, wouldn't it?" When Mick Taylor announced that he was leaving the Rolling Stones this year, just as the band was to go into the recording studio in Munich to do a new lp, everyone was surprised. Taylor, who had performed with the Stones on albums and in concerts all over the world for the past five years, wanted to get involved in other musical projects' namely a new band he would form with bassist Jack Bruce.

On the surface, all seemed amicable. Mick Jagger wished Mick Taylor luck, and said there were no hard feelings; he even went so far as to publicly state that he totally understood when one has played with a band for five years one might want to do other things When asked who the new Stones guitarist might be, Jagger quipped, "Someone who knows how to do his own makeup."

But behind the scenes things weren't

quite so smooth. For a start, the Stones

were about to start an album that would coincide with the forthcoming world tour - 1975-1976, and there they were stuck minus a guitarist. There was just so much overdubbing that Keith Richard could do; and as a result - lots of guitarists ended up playing on the lp. Among them were Jimmy Page, ("Someone asked Keith about a song he was working on one day ... it was a song that I had played on called 'Scarlet'. And he just sent them up and replied, 'oh - I'm working on it for Jimmy Page's solo album.'") Page laughed, recalling the incident. "It could possibly be a B side of a single, or it will be on their album, I don't know. It's one of Mick's songs, and Keith was singing it. It sounded really good, they were working on it a lot in Switzerland. I think he was just being a bit tongue in cheek after the Ronnie Wood solo album..."), Eric Clapton, Ron Wood, and Jeff Beck. The latter's involvement on the lp caused rumours to spread that he was being considered as the next Stone, but those who know Beck well say that his personal life may restrict any heavy involvements on the road.

Mick Taylor did play on some of the album, but the guitarist that caused the most talk was one Wayne Perkins, a Southern musician from the U.S. formerly in an Anglo - American band called Smith, Perkins and Smith. Even though Perkins had been rehearsing with Keith at Ronnie Wood's private home studio in Richmond, England, reports still persisted at press time that while the Stones used Perkins on the album, they weren't sure that he would be the man for the tour. Apparently the group still was looking, preferably for a British guitarist. (Rumors that American guitarist Harvey Mandel was being considered had been denied earlier in the month by Jagger.)

However, no matter who the Stones pick for their second guitarist, there's no doubt that they will continue to be one of rock's most powerful, important, dynamic ... bands. Their new tour promises to be a biggie. Can you wait? □

L. Robinson



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In the October-December, 1962 issue of *Minerva Dietologica*, another doctor also reports that this oil is a valuable preventive against gallstones, greatly favoring complete emptying of the gall bladder. These findings were confirmed by an International News Service release. And back in 1893, a doctor reported that a gallstone lost 68% of its weight in two days when immersed in this pure vegetable oil.

ULCERS HEALED! In a medical-health publication, a doctor reports that he treats his ulcer patients with this same oil. After this treatment, a

"And God said, Behold, I have given you every herb bearing seed, which is upon the face of the earth, and every tree, in which is the fruit of a tree yielding seed; to you it shall be for meat." (Genesis 1:29)

friend is now able to eat the hottest Mexican spices!

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Results of a scientific study, says another expert, indicate that this oil may be an important factor in the very low rate of heart and artery disease among middle-aged men in Greece! Out of ONE THOUSAND TWO HUNDRED FIFTEEN men examined, only four cases of heart or artery disease were found in six years! This oil is an important part of the Grecian diet. According to studies made in France, it seems to reduce cholesterol by as much as 26%.

LIVER PROBLEMS HEALED! On page 100, Dr. Kadans tells you how to use a certain common green plant, recommended for cleansing the liver and spleen. Says another authority: "Hepatitis, or inflammation of the liver, and jaundice, when uncomplicated, readily yield to it." Around 75 years ago, one doctor claimed that the root of this vegetable relieved liver trouble that had afflicted him for 15 years!

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Running down the list, we find:

A common fruit, which Dr. Kadans shows you how to use on page 136, that—according to one researcher—helps protect against indigestion . . . gas . . . heartburn . . . sour stomach. Modern research shows that this fruit contains a powerful enzyme that cleanses the system! One doctor tells how he treated painful hemorrhoids with this enzyme, and in three days a 32-year-old woman's improvement was regarded complete; she needed no surgery! With another user, gas pains disappeared like magic!

A common nut, page 175, which Dr. Kadans reports is good for constipation, having a definite laxative effect.

KIDNEY AND BLADDER RELIEF

On page 136, Dr. Kadans shows how a common, pleasant-tasting vegetable, often used merely as food decoration, may be used for a wide variety of illnesses but more particularly for dissolving gravel, bladder, and kidney stones.

PROSTATE AND DIABETES

One popular English authority reports some spectacular uses of this same common vegetable. A gentleman in his sixties was unable to pass water. He was suffering from prostate trouble—but because he had diabetes, they couldn't operate. Advised to try a tea made of this same



ABOUT THE AUTHOR

JOSEPH M. KADANS, Ph.D., has devoted his life to studying the use of natural food medicines. He has done extensive research on their amazing qualities and has shared his findings with thousands in his writings and lectures. Recognizing his genius, the U.S. Government assigned young Kadans, at the age of 20, to edit a health and safety magazine that reached 50,000 employees. He is an alumnus of 10 colleges and universities, and has served on four university faculties. Dr. Kadans is the founder and president of Bernadean University, and is the author of "Modern Encyclopedia of Herbs."

vegetable, he reported he soon could urinate freely and it was found that all traces of sugar had vanished from his urine!

RHEUMATISM AND ARTHRITIS

This same English authority refers to an elderly man who could barely hobble with the aid of two canes. When he drank the vegetable tea, he became well enough to discard the canes! This same humble plant has been hailed as a miracle healer because of its ability to relax stiff fingers and gnarled joints, according to another writer. He tells how a dressmaker's fingers became stiff and unmanageable. Medication was of no avail. But after drinking the vegetable tea daily, her fingers became youthfully nimble again!

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BAD COMPANY

(continued from page 37)

result. The only drawback was obviously, from a technical point of view; when you open the show, it's not your P.A. or your lights, and you don't have time for a proper sound check, and all those little technical things that the audience may not be aware of — but at the same time it would all come together better if it was our own gig. Hopefully, the next time we come here we can headline, and play an hour and a half instead of 45 minutes."

Following the first U.S. tour, Bad Company returned to England and immediately recorded their second lp, "Straight Shooter". Again, it will be considered by some to be a commercial, hard rocking lp, with lots of singles for the record execs to choose from. But this time — there is a bit more versatility, subtle variety, to be heard. Ballads like Simon Kirke's "Anna", or Paul Rodgers' "Shooting Star" combine with rockers "Deal With The Preacher", "Feel Like Makin' Love", "Lovin' Gone Bad" to fill out a slightly more sophisticated, yet nevertheless high energy second lp from

this powerful new addition to the rock scene. Barely stopping for a rest, Bad Co. went from the studio to a tour of England, Japan, and Australia before they returned to the States this May on their headlining tour.

"The way the band got together wasn't planned at all," Ralphs recalled. "It was

We sort of had a good feeling about what we were doing."

just a series of events that led to Bad Company being formed. The same with our stage show, cause we did the first lp before we did any gigs. Then we went to Germany for 3 dates in a club, and it was the first time ever in front of an audience. Also, it was the first time we had played onstage together so it was more nerve racking than the British tour. We sailed through that, actually, because we were used to being in front of people again. Our stage act isn't really an act, if you know what I mean — it's just ... well, us, up there. We really try to project our music through ourselves in an honest

way."

Talking about touring America Mick, who had been here six times before with Mott the Hoople, said, "I like being here. Because to me, being an Englishman, well - everything there is so much harder, you can't just pick up the phone and get things done the same way in England. Everything is such a longwinded process. When you come over here you just go mad for a couple of months and revel in it, and pick up a phone and get a car and it's great. It's slightly unreal, but to Americans - it's their lifestyle. What gets me is the bigness of it all, the wealth."

What about popstar wealth? "Well," Mick smiled, "I don't know - I haven't got that much money. In fact, I'm in a position now where I can buy a house and that's still sort of incredible to me. Because by the British standard, that is the thing that you work for; you know - when you're young you have these ambitions and to own your own house was always one of them. But I sort of forgot about that all those years I was with Mott and everything, it was just a struggle to keep heads above water. Now I've been advised that the best thing I can do is buy

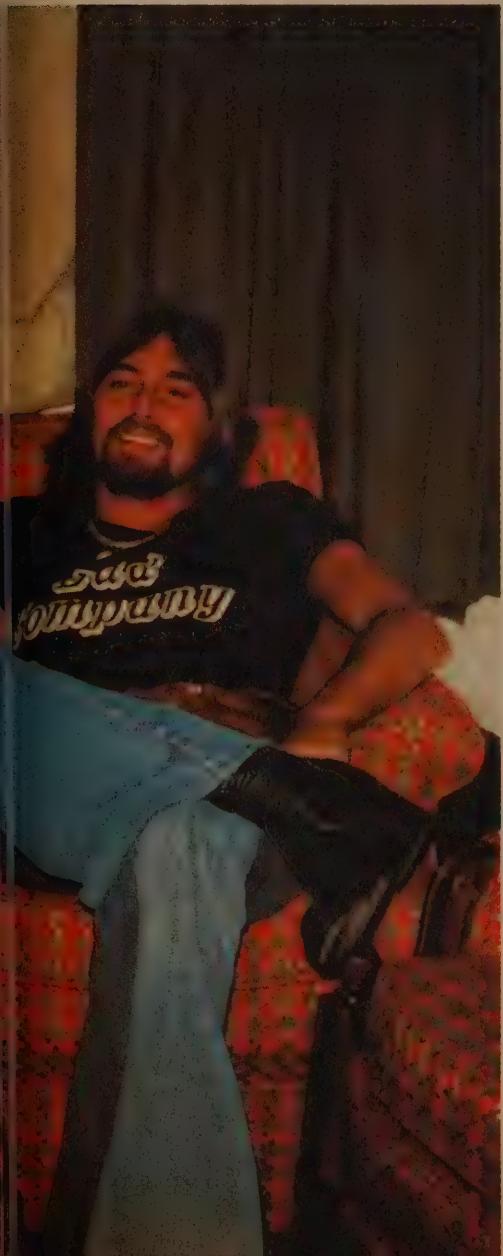


a house, and it's still incredible to me. It'll be a small place, but just that fact that I can even think about it ... Because I've always lived in flats in London, you know. That's another thing about touring in America; when you go back, you go back to your flat with a lot of people living in a basement somewhere, and you don't get to take limousines ... you have to take buses and stuff. But it's good, I enjoy the contrast. It makes it easy to have a handle on all this stuff, especially in this business it's easy to be carried away with all of it; whether it's rave reviews, or whatever."

"In our band we're all sort of very levelheaded. I guess it's because we've all been around, and we know what can go wrong — the pitfalls that can happen, and we're all sensible enough to be able to avoid those. That's why we got together ... we can all take the mick out of each other."

"This band is really great for me," Mick continued, "because I can really assert myself, which I've always wanted to do. With Mott there were so many instruments, I felt that I could be anybody and they could get anyone to

(continued on next page)



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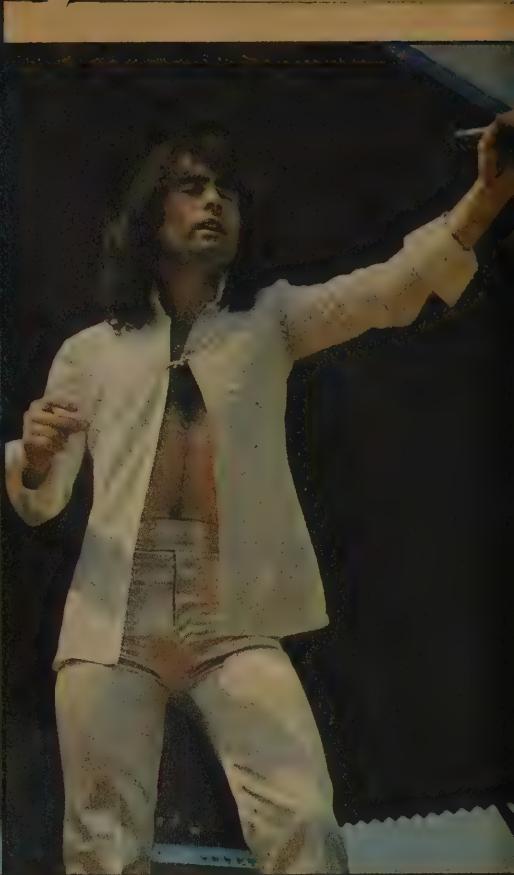
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take my place, I was becoming too inward. Here we're all sort of linked to each other. I'm very close to Paul, we have a great communication onstage, but it's all sort of linked - because there is me and Paul and Simon and Boz and then Simon works very closely with Paul, and then I'll work with Boz — it's like a crisscross, and we're all very dependent on each other. And with Paul being an emotional singer, he's sort of unpredictable at times. We really have to watch what he does next. There is a lot of improvisation from night to night, we have to keep an eye on Paul to see where he goes. That's good though, I think the hardest thing for a guitarist to do is to be sympathetic to the musicians he's playing with. Other guitarists often tend to stand there and blast away. I think to be a good musician - and not only a good guitarist, one has to play with sympathy with the singer and the other musicians of the band. To compliment what they're doing, rather than cancel them out. If everyone's up there blasting away - the end result is nothing."

"Solos should be within the context of the song, not really a feature, if you know what I mean..."

"It really wasn't happening for any of us with our previous groups," Paul Rodgers emphasized, when we first talked about Bad Company. "This tour was a joy to do because every gig was a step forward for us, and we got tighter and tighter. The whole environment was such that we got a lot of new ideas, not necessarily time to pull it all together, but we knew we would be able to bring them together after the tour because we'd still have a high energy level, and it could be used towards the songs."

"I feel a responsibility when I'm out onstage, not really to carry the show, but to do my best. Because when you're a singer you really are out front and you have to just accept that and not let it

worry out. I'd like to get into piano more and guitar too, but I'm a bit limited at the moment - having had so little experience. When I do play, I play a set piece and I'd like to be able to ad lib freely. But at the moment I have to work it all out first, which I have been doing relentlessly. You learn by doing, and that's how I'm doing it."

"Mick and I both share the songwriting, he's pretty good at writing choruses, and me for verses. It varies though, we have shared both music and words. Simon does some writing, when he comes up with one it's a really good one, and he's really good at arranging and filling out the songs."

I wondered if there was anything Paul wanted to explore musically that he felt he couldn't do within the context of Bad Company? "People have asked us why we don't do our versions of other people's songs; and it's not that we only want to do our own music, it's just that there is so much to do and so little time. In rehearsal we often burst into anything... like 'Midnight Hour' and 'You've Lost That Loving Feeling' - but we haven't got around yet to figuring out our own versions of a lot of things. Actually, 'Midnight Hour' would be amazing to do now."

"It has been phenomenal here, really - it really boosted our morale right from the beginning, being so well received. Because naturally at first we were uncertain. I'm sure you can imagine, doing all these big gigs in America after only performing something like 10 dates in England and four on the Continent. But the more we got into it, the more confident we became, and now we play so much better."

Paul talked a bit about his home in England, and his studio, he built it himself, inside a wooden barn. "At first it wasn't soundproofed effectively, and the cops would come every four days. So as a result I had to get it done right, and then I had to outfit it so that we could do demos and stuff there. After Free I was just sort of resting, and building the studio, and then I had this band called Peace. We were touring with Mott and me and Mick started really getting into each other and swapping songs and playing guitar together. He started coming up to my place and we were just getting a lot of material together and Mick started being honest with himself, saying that Mott wasn't going the way he had thought it was going to go. And he wanted to leave them. At first I said, 'you're crazy - because they're going to be so big,' but he was sure that he wanted out, and I said if you're sure, then I'm sure, and off we went."

They certainly did. Bad Company became an exciting, established act even faster than anyone realized. Nobody really doubts that their second lp, "Shooting Star", or their second (and headlining) tour of the United States is going to change their superstar status, either. □

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Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

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H.P. INTERVIEW

(continued from page 33)

out good, she's a good ole woman now, boy.

HP: Yeah, you mentioned in an earlier interview that you were all influenced by him, even though you weren't always hip to what he was saying.

JIM DANDY: Nobody was ... that's his art, that's what I'm tryin' to say. He made everybody relate to their own situation. An artist never really locks any people's vision down to their own. I can appreciate what he had goin' for him. He revolutionized that part of the industry, just like the Beatles. Everybody used to think that we were a juvenile type of industry, but now they've started takin' us more seriously, 'cause kids have gotten smarter. Because of people like Dylan, people that give ya food for thought

without givin' ya a conclusion. He was a great impersonator, and he was impersonatin' the salt of the earth. He said that he used to listen to a radio station down in Arkansas, and wished he had grown up in Arkansas, and I got off ... I said, wow man. 'Cause we were listenin' to him before "Like A Rolling Stone". I got turned on to him by a country guy who said "that dude played in fields, playin' to field hands." That's where we was, choppin' cotton. We kept wishin' he'd come by our field. We still play out in areas like that once in a while, do a nice, mellow acoustic set.

HP: I've heard that you played a set like that for some of the older folks in your community.

JIM DANDY: Yeah we did a lot of things, "Honky Tonk Angels", "Hillbilly Heaven", old religious songs, you name it and we done it, 'cept sell out.

HP: What about the audiences over in

Europe?

JIM DANDY: They're all pretty well the same. Young people over there are still suppressed, that's why everyone's still into rock n' roll over there, they still want to get it out of their systems. Whether it's Germany, England, France, or Italy, Japan, or Australia, or America, Canada ... have I left any out? Red China, Russia, no, I think all of 'em are pretty much the same. Talk different languages and dress a lot alike. You could talk French to me over there, and I wouldn't know the difference. I could sit over there, and you could walk in and talk French to me and I wouldn't know the difference in dialects hardly. I could tell if a guy was doin' it sloppy, but someone who's got a good nasal and does French ... I'm gonna learn a lot of different languages here pretty soon. Gotta be able to communicate.

HP: If it was feasible, would you consider playing a place like Red China or Russia?

JIM DANDY: Wherever there's a callin', we'll be goin'. People are the same everywhere, they got problems everywhere, and they got good things everywhere. You see a certain decadence in the old nations over there. They've been through their prime economically, socially, and ecologically. They look down on us as capitalists, but you still see them payin' 98% for stuff they don't get. Socialism ... it's extremely more what I'm against than what we're doin', and I'm even against that. It's gettin' people to run your own life, when you can run it yourself. Even Thomas Jefferson said the best kind of government is the kind of government where people have to be governed the least.

HP: Do you have a problem with food over there? I hear you're not too crazy about English food.

JIM DANDY: I eat a lot of fish n' chips. You can find good meat in the good places, that's why we eat in the best, most swanky places. I find the best hamburger joint, they ain't got good hamburgers over there, you get to missin' em, *real American* hamburgers.

(Publicist): What about Wimpy's?

JIM DANDY: Ugghh ... they're bad news. I had to do this thing over there, 'cause they thought I was an authority on hamburgers. Good grief, they got JIM DANDY hamburgers down sound, JIM DANDY chicken, JIM DANDY dog food, pig and hog supplement. We just got through doin' our wills again this time, and they asked me what I wanted. I ended up bein' buried in my homeland by my friends in a wooden box without no embalmin', but that wasn't really what I wanted. What I wanted was to be ground up into two boxfuls of JIM DANDY dog food. Either that, or I wanted to be made up into JIM DANDY stew, and to have a nice party with all my friends. At the end, while they're all talkin' about it, they could say, "Well guess what, we just had his funeral." They said it was illegal to make me into dog food. I told 'em that I'd moved out already, I wouldn't be there. □

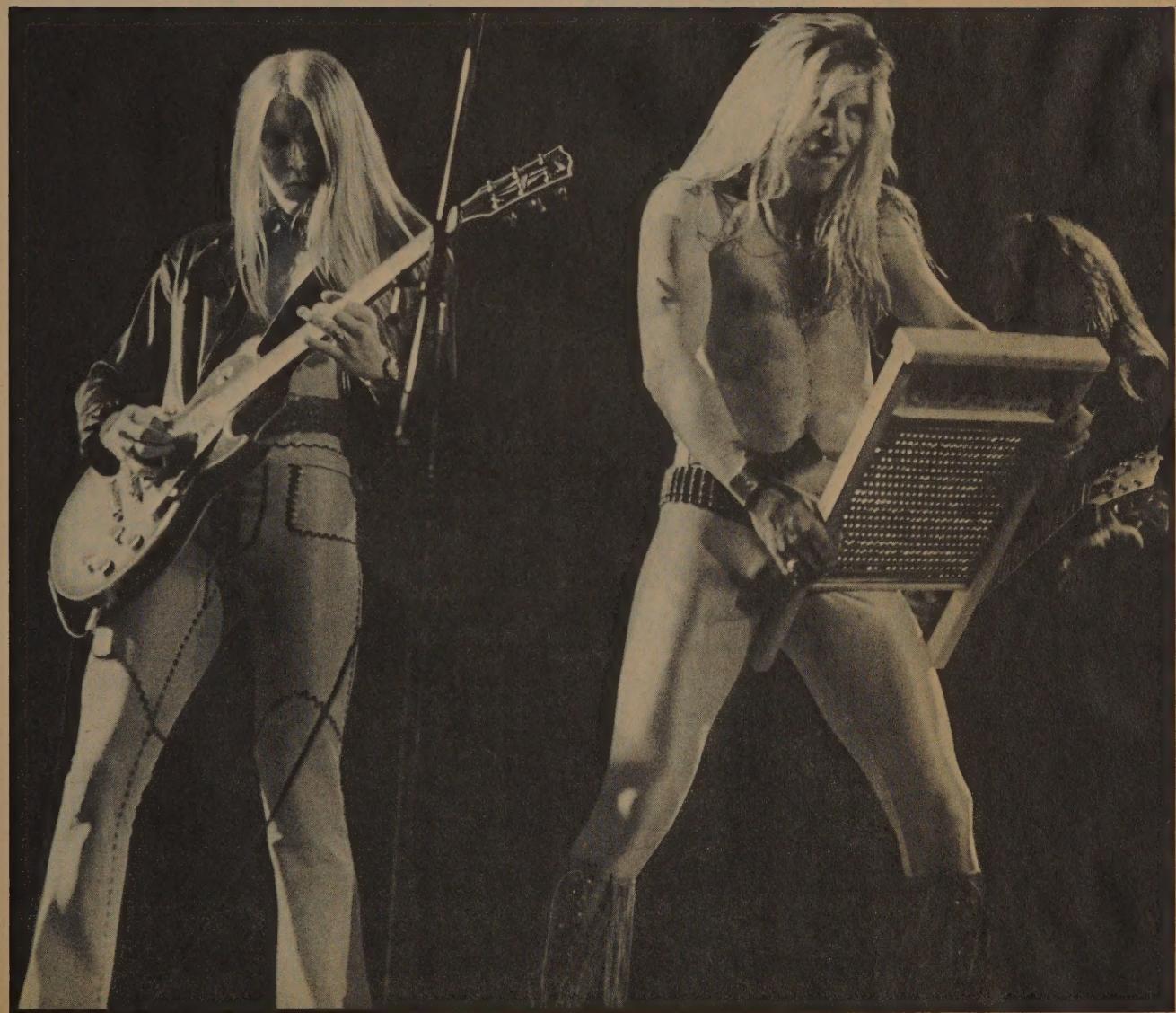


Neil Jones

Interview conducted by Jean Charles Costa.



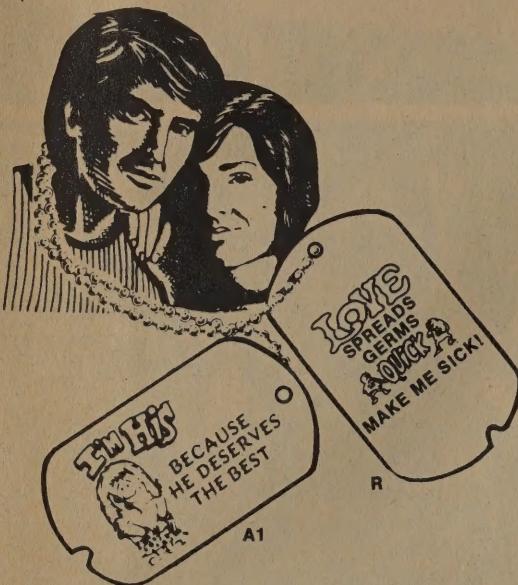
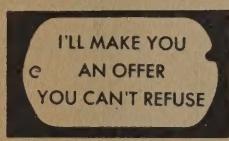
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